



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

### Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

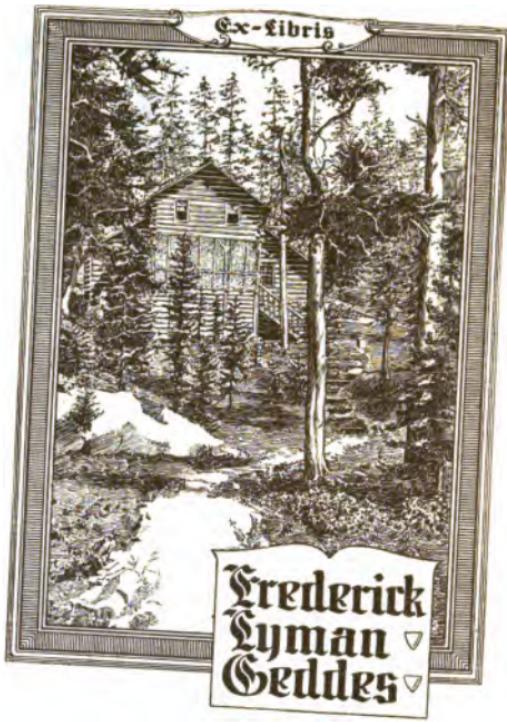
### About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

A 1,029,893

THE ARTISTIC CRAFTS  
SERIES OF TECHNICAL  
HANDBOOKS

HERALDRY FOR CRAFTSMEN  
AND DESIGNERS



Digitized by Google

CR  
31  
.H78

February 5, 1917.

Digitized by Google







**THE ARTISTIC CRAFTS SERIES  
OF TECHNICAL HANDBOOKS  
EDITED BY W. R. LETHABY**

**HERALDRY**

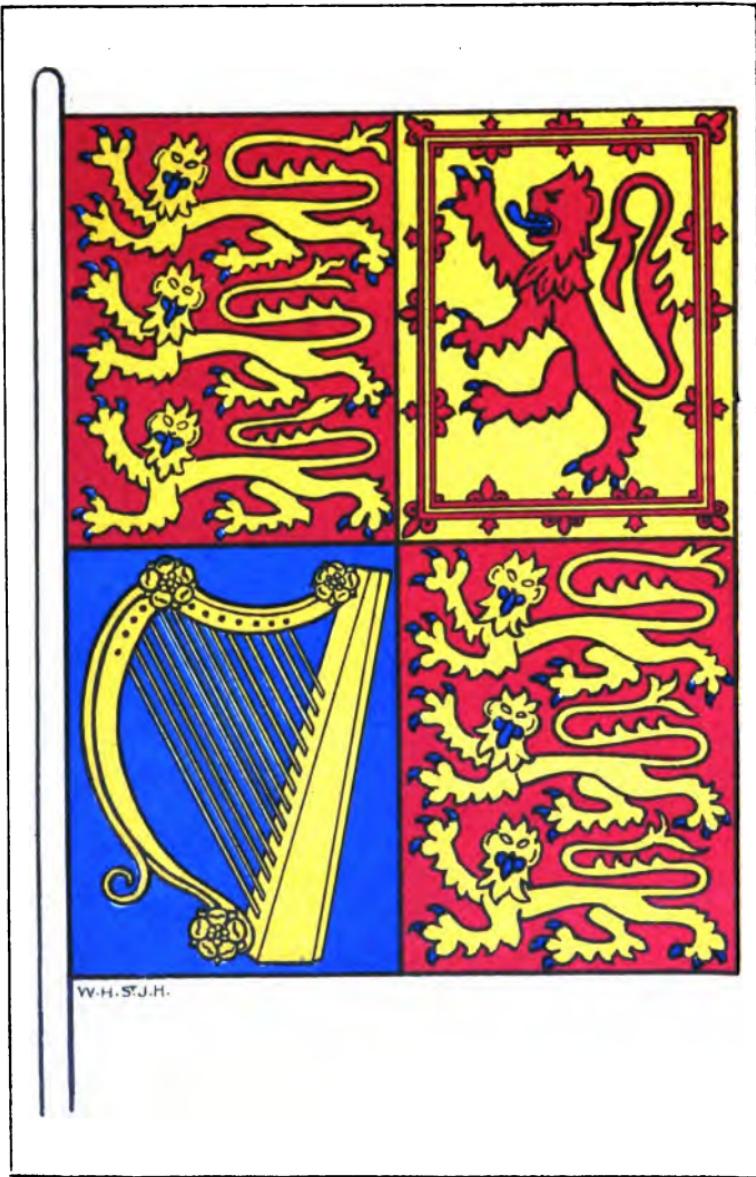


THE MACMILLAN COMPANY  
NEW YORK • BOSTON • CHICAGO • DALLAS  
ATLANTA • SAN FRANCISCO

MACMILLAN & CO., LIMITED  
LONDON • BOMBAY • CALCUTTA  
MELBOURNE

THE MACMILLAN CO. OF CANADA, LTD.  
**TORONTO**





BANNER OF THE ARMS OF KING GEORGE THE FIFTH.

HERALDRY FOR  
CRAFTSMEN & DESIGNERS  
BY W. H. ST. JOHN HOPE  
LITT.D., D.C.L., WITH DIA-  
GRAMS BY THE AUTHOR AND  
NUMEROUS ILLUSTRATIONS  
COLOURED LITHOGRAPHS  
AND COLLOTYPE REPRO-  
DUCTIONS FROM ANCIENT  
EXAMPLES



New York  
THE MACMILLAN COMPANY

1913

*All rights reserved*

✓

**COPYRIGHT, 1913,**  
**By THE MACMILLAN COMPANY.**

**Set up and electrotyped. Published September, 1913.**

**Norwood Press**  
**J. S. Cushing Co.—Berwick & Smith Co.**  
**Norwood, Mass., U.S.A.**

*Gift of the  
Fiddes family  
3-29-32*

## EDITOR'S PREFACE

IN issuing this volume of a series of Handbooks on the Artistic Crafts, it will be well to state what are our general aims.

In the first place, we wish to provide trustworthy text-books of workshop practice, from the points of view of experts who have critically examined the methods current in the shops, and putting aside vain survivals, are prepared to say what is good workmanship and to set up a standard of quality in the crafts which are more especially associated with design. Secondly, in doing this, we hope to treat design itself as an essential part of good workmanship. During the last century most of the arts, save painting and sculpture of an academic kind, were little considered, and there was a tendency to look on 'design' as a mere matter of *appearance*. Such 'ornamentation' as there was was usually obtained by following in a mechanical way a drawing provided by an artist who often knew little of the technical processes involved in production. With the critical attention given to the crafts by Ruskin and Morris, it came to be seen that it was impossible to detach design from craft in this way, and that, in the widest sense, true design is an inseparable element of good quality, involving as it does the selection of good and suitable material, contrivance for special purpose, expert workmanship,

proper finish and so on, far more than mere ornament, and, indeed, that ornamentation itself was rather an exuberance of fine workmanship than a matter of merely abstract lines. Workmanship when separated by too wide a gulf from fresh thought—that is, from design—inevitably decays, and, on the other hand, ornamentation, divorced from workmanship, is necessarily unreal, and quickly falls into affectation. Proper ornamentation may be defined as a language addressed to the eye; it is pleasant thought expressed in the speech of the tool.

In the third place, we would have this series put artistic craftsmanship before people as furnishing reasonable occupations for those who would gain a livelihood. Although within the bounds of academic art the competition, of its kind, is so acute that only a very few per cent. can fairly hope to succeed as painters and sculptors, yet as artistic craftsmen there is some probability that nearly every one who would pass through a sufficient period of apprenticeship to workmanship and design would reach a measure of success.

In the blending of handwork and thought in such arts as we propose to deal with, happy careers may be found as far removed from the dreary routine of hack labour as from the terrible uncertainty of academic art. It is desirable in every way that men of good education should be brought back into the productive crafts: there are more than enough of us 'in the City,' and it is probable that more consideration will be given in this century than in the last to Design and Workmanship.

Designers have at times to deal with some matters which are almost common to all the arts, matters which they either know or do not know, and in which the genius they are apt to trust in goes for little apart from knowledge. They must learn lettering for inscriptions much like they once learnt the multiplication table, and they should learn the elements of heraldry in the same way. This it has been difficult to do, as most of the books on heraldry, in seeking to be complete, so effectually muddle up the few important points with the vast number of things unimportant, or worse, that the art student is likely to give it up in despair. Many books on heraldry, which in itself is surely a gay thing, have been made to resemble grammars and dictionaries of a meaningless jargon.

Any student, however, who has become interested in a single shield, or in the look of the thing as seen in a collection of fine examples of heraldry such as are illustrated in this volume, should be able to master the main principles in an hour or two. The curious terms are only old-fashioned ; they are used, so far as they are necessary, not of malice, but because it is of the essence of heraldry that everything shall be so strictly defined that a few words may represent a shield of arms as surely as a picture. Hence everything has a name, everything is clear, sharp, and bright, the colours are few, the forms must be large and simple. Even the seemingly arbitrary dictum that 'no colour must be put on colour or metal on metal' may probably have arisen from the fact that when gilding or silvering was used on a shield it would form a perfect foil for colours, but as they reflected light in the same

way, they could not be distinguished if used one on the other. Even yellow pigment on white would not tell clearly at any distance ; the maxim is merely a rule for the sake of distinctness. Again, the curious vigorous drawing of beasts and birds with the eyes staring and the feet spread out was not the result of a desire to be quaint, but arose naturally from the same need of being clear. A good naturalistic drawing of a lion would be useless on a flag. Granted the special needs of heraldry, it developed in a perfectly understandable way.

On the question of heraldic drawing I should like to caution the student against thinking that it is so easy as it looks. Elementary and exaggerated, it may seem as if any child might do it, but in truth it is terribly difficult. The old shields were designed by experts with great experience ; they placed the charge perfectly on the field and so distributed the parts that they were balanced in 'weight' ; there were no weak lines and nothing was crowded for lack of room. Much practice made them perfect, and perfection is still difficult.

The present volume seems to me exactly what artists have wanted.

W. R. LETHABY

*March 1913*

## AUTHOR'S PREFACE

THIS book is an attempt to place before designers and craftsmen such an account of the principles of the art of Heraldry as will enable them to work out for themselves the many and various applications of it that are possible to-day.

To that end the different usages which have prevailed from time to time are dealt with in detail, and are illustrated as far as may be from ancient sources.

Should it be thought that undue stress has been laid upon the pre-Tudor heraldry, to the comparative exclusion of that of later times, it may be pointed out that until the principles of the earlier heraldry have been grasped and appreciated, it is impossible to get rid of the cast-iron uniformity and stupid rules that bound the heraldry of to-day and tend to strangle all attempts to raise it to a higher level.

To what extent these chilling ideas prevail, and how necessary it is to get rid of them, cannot better be illustrated than by two letters written to the author, after most of the following chapters were in type, by a critical friend who has not read any of them.

He points out in his first letter that on the very day of his writing there had been brought to his

notice, not for the first time, the great need that exists for a book in which sculptors and painters may find out what they legitimately may and what they may not do as regards heraldry. What, for example, may be left out from an achievement of arms, and how the different elements composing it may be varied, or even rearranged.

He instances the case of a sculptor who had been supplied with a drawing, 'brilliant in emerald green and powder blue,' of the arms that had been granted to a famous Englishman whose memory was about to be honoured by the setting up of a statue with his arms, etc. carved upon the pedestal.

The arms in the drawing did not present any difficulties, but the crest was not shown upon the helm, and the whole was surrounded by a series of trophies which to this unenlightened sculptor were as heraldic as the arms and crest. Out of all this, asked the sculptor, what could lawfully be omitted? If any of the trophies were supporters, must they be shown? And must the crest be used? Ought the crest to be on a helm? And should the helm be shown in profile or full-faced?

The contents of the drawing, if all were sculptured, would, in my friend's opinion, 'either come so small as to be unmonumental, or so large as to dwarf the statue into a doll.'

It will be seen from the principles enunciated in the present work that the answers to the foregoing questions were obviously as follows:

I. That the sculptor might use the arms alone if he thought fit, and he might vary the shape and size of the shield according to his fancy.

II. That he could omit the crest if he wished,

but if he elected to use it, the crest ought certainly to be set upon a helm, which should face the same way as the crest; the crested helm might also be flourished about with such mantling as the sculptor thought proper.

Author's  
Preface

III. That in the particular drawing none of the trophies was heraldic. The sculptor accordingly could omit the whole, if he were so minded, or could dispose about the arms and crested helm any such other trophies of like character as would in his judgment look well or be appropriate.

In a further letter my friend enumerates other difficulties that vex poor artists. Must a shield always be surmounted by a crested helm? Should the helm face any special way according to the degree of the bearer thereof? What are the ordinary relative proportions which helm and crest should bear to the shield? May a shield be set aslant as well as upright? Should a torse be drawn with a curved or a straight line? Is it necessary to represent the engraved dots and lines indicative of the tinctures? What are supporters to stand upon? Are they to plant their feet on a ribbon or scroll, or on a flowering mound, or what? May arms entitled to have supporters be represented without them? What are the simplest elements to which a shield of arms may be reduced?—as, for example, in a panel some 60 or 70 feet above the eye, and when but a small space is available.

To a craftsman or designer who has grasped the principles of heraldry these further questions will present no difficulty, and most of them can be answered by that appeal to medieval usage which the nature of the illustrations renders possible.

These illustrations, it will be seen, are largely selected from heraldic seals, and for the particular reason that seals illustrate so admirably and in a small compass such a number of those usages to which appeal may confidently be made. Examples of heraldry in conjunction with buildings, monuments, and architectural features generally, have also been given, and its application to the minor arts has not been overlooked.

In order, too, to enable full advantage to be taken of the long period covered by the illustrations, the most typical of these have been collected into a chronological series at the end of the book. It is thus possible to show the gradual rise and decline of heraldic art from the thirteenth to the seventeenth century, beyond which it is hardly necessary to go.

The only modern illustrations that have been tolerated are those showing the formation of the Union Jack, and the degraded condition of the so-called Royal Standard. The coloured frontispiece is an attempt to show a more effective way of displaying with equal heraldic 'correctness' the arms of our Sovereign Lord King George the Fifth.

W. H. ST. JOHN HOPE

My thanks are due to the Society of Antiquaries of London for leave to reproduce the coloured illustrations in pls. I and II, for the loan of blocks or drawings of figs. 7, 13, 33, 64, 65, 101, 129, 153, 186, 187, 190, and 193, and for leave to photograph the numerous casts of seals figured in pls. V-XIV and XVII-XXX and throughout the book; to the Royal Archæological Institute for loan of figs. 20 and 107;

to the Sussex Archaeological Society for the loan of Author's fig. 142; to the Society of Arts for figs. 6, 15, 17, 28, 30, 41, Preface 45, 46, 48, 51, 55, 73, 74, 86, 92, 114, 126, 127, 150, 154, 155, and 199; to the Royal Institute of British Architects for figs. 8, 93, and 199; to Messrs. Cassell & Co. for figs. 21, 53, 54, 56, 63, 81, 84, 85, 91, 108, 109, 117, 118, 124, 132, 133, 139, 151; to Messrs. Constable & Co. for figs. 9, 14, 43, 67, 68, 72, 75, 76, 77, 78, 83, 136, 137, 138; to Messrs. Parker & Co. for fig. 143; and to Messrs. Longmans & Co. for figs. 177, 183. Also to Mr. T. W. Rutter for lending the drawings reproduced in pls. II and III; to Mr. R. W. Paul for the drawing of fig. 184; to Mr. Mill Stephenson for the loan of the brass rubbings reproduced in figs. 19, 26, 27, 29, 31, 32, 35-39, 42, 146-148; to the Rev. T. W. Galpin, Mr. E. M. Beloe, and Mr. Aymer Vallance for the photographs of figs. 47, 149, and 191 respectively; and to the Rev. Severne Majendie for leave to photograph the effigies of the Duke and Duchess of Exeter (figs. 167, 168) in St. Katharine's chapel in Regent's Park.

I wish also to thank, among others, Mr. David Weller, head verger of Westminster Abbey, for leave to reproduce the photographs shown in figs. 1, 2, 4, 34, 40, 87, 104, 110, 134, 156, 176, 194, 195; Mr. T. W. Phillips, of Wells, for those forming figs. 23 and III; Mr. Charles Goulding, of Beverley, for those forming figs. 49, 50; Mr. T. Palmer Clarke, of Cambridge, for those forming figs. 88, 96, 128, 170, 171, and 172; and Mr. Fred Spalding, of Chelmsford, for the photograph of the New Hall panel in fig. 189.

## CONTENTS

CHAP.		page
I.	INTRODUCTION	33
	Defects of Modern Heraldic Decoration; Appeal to First Principles; English <i>versus</i> Foreign Sources; Definition of Heraldry; Modes of Display; Colours and Furs; Formation of Arms; Divisions of the Shield; Early Authorities: Seals, Monuments, Buildings, Wills and Inventories, Rolls of Arms.	
II.	THE SHIELD AND ITS TREATMENT	65
	Early Forms of Shields; Later Forms; Shields of Irregular Outline and Surface; The Filling of a Shield; Apparent <i>versus</i> Absolute Uniformity; Modern Rules as to Proportion; The Use and Abuse of Quatering: its Origin and Growth; Differencing of Arms; The Scutcheon of Ulster; diapering.	
III.	THE SHIELD AND ITS TREATMENT ( <i>cont.</i> )	109
	Armorial Bearings of Ladies; Use of Lozenges and Roundels as variant forms of Shields; Arms of Men on Lozenges; Combinations of Shields with Lozenges and Roundels of Arms on Seals and in Embroiderries.	
IV.	THE TREATMENT OF CRESTS	123
	Origin of Crests; Earliest examples of Crests; Ways of wearing Crests; The Helm and its treatment; Modern use of Helms; Absurd Crests; Use of Crests other than by individuals; The comparative sizes of Helms and Crests.	
V.	MANTLING	139
	Origin of Mantlings; Simple early forms; Colours of Mantlings; Medieval usage as to colours of Mantlings.	

CHAP.		page	Contents
VI.	CRESTS AND CROWNS, CAPS OF ESTATE, AND WREATHS	148	Crests within Crowns; Nature and Treatment of Crowns; Caps of Estate: Their possible origin and introduction into Heraldry; The colour of Caps; The placing of Crests upon Caps; Wreaths or Torses; Their Colour; Crests and Mottoes; Use of Crests by Bishops; The ensigning of Arms with Mitres, Cardinals' and Doctors' Hats, and Caps of Estate.
VII.	THE USE OF BADGES, KNOTS, AND THE REBUS	165	Definition of a Badge; Difference between Crests and Badges; Examples of Badges; The Ostrich-Feather Badge; The White Hart, etc.; Introduction of Badges into Heraldry; Their Prevalence; Allusive Badges; Badges of obscure Origin; Knots and Badges; The Rebus.
VIII.	SUPPORTERS	193	The probable Origin of Supporters; Quasi-Supporters; True Supporters: their Introduction; Supporters of Crested Helms; Pairs of Supporters; Dissimilar Supporters; The use of Supporters by Ladies; Other ways of Supporting Shields.
IX.	BANNERS OF ARMS	219.	The Royal Banner of Arms; The Banner of the Arms of the City of London; Shapes of Banners; Sizes of certain Banners; Upright <i>versus</i> Long Banners; Advantages of the upright form; Banners with Achievements of Arms; Modern Use of Banners.
X.	MARSHALLING OF ARMS	251	Arms of husband and wife; Dimidiating; Impaling; Scutcheons of Pretence; Impalement with Official Arms; Arms of ladies; Heraldic Drawing; Mottoes; Use and Misuse of the Garter; Lettering and Mottoes.
XI.	CROWNS, CORONETS, AND COLLARS	269	Crowns and Coronets; Introduction of Coronets; Coronets of Princes, Dukes, and Earls; Bequests of Coronets; Illustrations of Coronets and Crowns; Collars and Chains; Collars of Orders; Lancastrian

Contents	CHAP.	<i>page</i>
	Collars of SS; Yorkist Collars of Suns and Roses; Tudor Collars of SS; Other Livery Collars; Waits' Collars; Collars and Chains of Mayors, Mayoresses, and Sheriffs; The Revival of Collars; Inordinate Length of modern Collars.	
XII. HERALDIC EMBROIDERIES		319
	The introduction of armorial insignia in embroidered Vestments: on Robes: on Beds, etc.	
XIII. TUDOR AND LATER HERALDRY		331
	Decorative Heraldry of the Reign of Henry VIII; The Decadent Change in the Quality of Heraldry; Ex- amples of Elaborated Arms; Survival of Tradition in Heraldic Art; Elizabethan Heraldry; Heraldry in the Seventeenth Century and Under the Common- wealth; Post-Restoration Heraldry.	
CHRONOLOGICAL LIST OF ILLUSTRATIONS		354
INDEX		409

## LIST OF ILLUSTRATIONS

### PLATES

PLATE		<i>Facing page</i>
	Banner of the arms of King George the Fifth <i>(Frontispiece)</i>	Title
I.	Arms of Milton Abbey from a window in Ibberton church, Dorset, c. 1475. ( <i>From "Archaeologia,"</i> vol. xlvii.)	48
II.	Shields in stained glass of the 14th century in the Victoria and Albert Museum. (From coloured drawings by Mr. T. W. Rutter)	54 56
IV.	Part (reduced) of an early Roll of Arms belonging to the Society of Antiquaries of London	64
V.	Examples of shaped shields	70
VI.	Various shapes of shields	73
VII.	Examples of quatering	89
VIII.	Examples of diapered shields	104
IX.	Use of lozenges and roundels of arms	112
X.	Use of lozenges and roundels of arms	114
XI.	Early examples of crests	123
XII.	Early uses of crests, on seals of William Montagu earl of Salisbury, 1337-44	125
XIII.	Various treatments of crests	129
XIV.	Examples of crests and mantlings	130
XV.	Stall-plate (reduced) of Hugh Stafford lord Bourchier, c. 1421	151
XVI.	Stall-plate (reduced) of William lord Willoughby, c. 1421	154
XVII.	Crests with mottoes	161
XVIII.	Examples of supporters	188
XIX.	Origin of supporters	193
XX.	Shields with supporters	198
XXI.	Shields accompanied by badges	199
XXII.	Quasi-supporter	200
XXIII.	Shields accompanied by badges	202
XXIV.	Shields accompanied by badges	203

List of Illustrations	PLATE	Facing page
	xxv.	Arms with crown and supporters of Elizabeth Wydville, queen of Edward IV 208
	xxvi.	Arms, supporters, and badges of the lady Margaret Beaufort, 1455 209
	xxvii.	Methods of arranging shields 214
	xxviii.	Examples of banners of arms 216
	xxix.	Ways of upholding shields 218
	xxx.	Crowned shield with supporters and badges of the lady Margaret Beaufort, 148 <sup>c</sup> 288
	xxxi.	Right and wrong versions of the Union Jack 248

### ILLUSTRATIONS IN TEXT

FIG.	page
1.	Tile with the arms of King Henry III c. 1255, from the chapter-house of Westminster abbey. ( <i>From a photograph by Mr. David Weller</i> ) 36
2.	Shield of the arms of St. Edward, c. 1259, in the quire of Westminster abbey church. ( <i>From a photograph by Mr. David Weller</i> ) 37
3.	Heraldry on the gatehouse of Kirkham priory, Yorkshire, built between 1289 and 1296. ( <i>From a photograph by Mr. C. C. Hodges</i> ) 38
4.	Shield with curved bend or baston of Henry de Laci earl of Lincoln, c. 1259, in the quire of Westminster abbey church. ( <i>From a photograph by Mr. David Weller</i> ) 44
5.	Arms of Clopton, from a brass c. 1420 at Long Melford in Suffolk 46
6.	Heraldic candle-holder, etc. from the latten grate about the tomb of King Henry VII at Westminster. ( <i>From "Journal of the Society of Arts," vol. xl. p. 238</i> ) 55
7.	Firedog with armorial bearings. ( <i>From a drawing by Mr. C. Praetorius, F.S.A.</i> ) 56
8.	Chimney-piece in Tattershall castle, Lincolnshire, built by Ralph lord Cromwell between 1433 and 1455. ( <i>From "Journal of the Royal Institute of British Architects," 3rd S. vol. iv. 241</i> ) 57
9.	Paving tiles with arms and badges of the Beauchamps, from Tewkesbury abbey church. ( <i>From "The Ancestor," vol. ix.</i> ) 58

FIG.	<i>page</i>	List of Illustrations
10. Seal of Richard duke of Gloucester, as admiral of England in Dorset and Somerset (1462)	59	
11. Heraldic buckle from the effigy of Robert lord Hungerford ( <i>ob. 1459</i> ) in Salisbury cathedral church. ( <i>From Stothard's "Monumental Effigies"</i> )	60	
12. Heraldic buckle from the effigy of William lord Bar-dolf ( <i>ob. 1441</i> ) in Dennington church, Suffolk. ( <i>From Stothard's "Monumental Effigies"</i> )	60	
13. Enamelled shield with the arms of Ballard on the print of a mazer at All Souls College, Oxford, c. 1445. ( <i>From "Archaeologia," vol. I. 151</i> )	61	
14. Heraldic paving tiles from Tewkesbury abbey. ( <i>From "The Ancestor," vol. ix.</i> )	63	
15. Shield with rounded corners ( <i>c. 1259</i> ) of Richard earl of Cornwall in the quire of Westminster abbey church. ( <i>From "Journal of the Society of Arts," vol. xlv. 231</i> )	66	
16. Shields of English work from the tomb of William earl of Pembroke, <i>ob. 1296</i> , in Westminster abbey church. ( <i>From Stothard's "Monumental Effigies"</i> )	67	
17. Seal of Hugh Bardolf showing shield with square corners. From the Barons' Letter. ( <i>From "Journal of the Society of Arts," vol. xlv. 228</i> )	68	
18. Seal and counterseal of Simon lord of Montagu, with shield supported by two bearded men and surmounted by the castle of Corfe of which Simon became governor in 1298. From the Barons' Letter	69	
19. Shield of ornate form, from a brass at Stoke Poges, Bucks, 1476	70	
20. Head of a doorway, now in Norwich Guildhall, with arms of King Henry VIII, the City of Norwich, and the Goldsmiths' Company. ( <i>From the Norwich volume of the Archaeological Institute</i> , p. 173)	72	
21. Shield with engrailed edges, <i>c. 1520</i> , from the chantry chapel of abbot Thomas Ramryge in St. Albans abbey church. ( <i>From Boutell's "English Heraldry," No. 210</i> )	73	
22. Shields with ridged charges, from the monument of Guy lord Bryen, <i>ob. 1390</i> , in Tewkesbury abbey church. ( <i>From Stothard's "Monumental Effigies"</i> )	74	
23. Armorial panels from the George Inn at Glastonbury ( <i>From a photograph by Mr. T. W. Phillips</i> )	75	

List of Illustrations	FIG.	page
	24. Shield with curved surface from an effigy of a Pembridge at Clehonger, Herefordshire. ( <i>From Stothard's "Monumental Effigies"</i> )	76
	25. Shield from the seal of Henry Percy (from the Barons' Letter) with well-drawn lion	77
	26. Shield with a leaping lion, from a brass c. 1380 at Felbrigge in Norfolk	78
	27. Shield with an eagle from a brass at Great Tew, Oxon, c. 1410	79
	28. Seal of Queen's College, Oxford, 1341, with well-filled shields. ( <i>From "Journal of the Society of Arts," vol. xlvi. 230</i> )	80
	29. Shield with a griffin, from a brass of 1405, at Boughton-under-Blean, Kent	81
	30. Seal of Peter de Mauley IV (from the Barons'Letter) showing a simple, well-balanced shield. ( <i>From "Journal of the Society of Arts," vol. xlvi. 234</i> )	82
	31. Shield with a bend counter-flowered from the brass of Sir Thomas Bromfleet, 1430, at Wymington, Beds.	82
	32. Shield with three lions, from a brass at Stanford Dingley, Berks, 1444	83
	33. Shield of the royal arms done in boiled leather, from the tomb of Edward prince of Wales at Canterbury, 1376. ( <i>Reduced from Vetusta Monumenta, vol. vii.</i> )	84
	34. Shield of the King of France, c. 1259, in the quire of Westminster abbey church. ( <i>From a photograph by Mr. David Weller</i> )	85
	35 and 36. Shields with uncharged ordinaries : from the brass of bishop Robert Wyvil at Salisbury, 1375; and the brass of William Holynbroke at New Romney in Kent, 1375	87
	37. Shield with a charged bend from a brass at Kidderminster, 1415	88
	38 and 39. Shields with engrailed borders, plain and charged : from the brass of William Grevel, 1401, at Chipping Campden in Gloucestershire; and the brass of Thomas Waly sel, c. 1420, at Whitchurch, Oxon.	90
	40. Quartered shield of Queen Eleanor of Castile, from her tomb at Westminster, 1291. ( <i>From a photograph by Mr. David Weller</i> )	91

FIG.		page	List of Illustrations
41.	Arms of King Edward III from his tomb at Westminster. ( <i>From "Journal of the Society of Arts,"</i> vol. xlvi. 230)	92	
42.	Shield with impaled quarters from the brass of Peter Halle, <i>ob.</i> 1420, at Herne in Kent	93	
43.	Arms of St. Edward, from the tomb of Edmund duke of York, <i>ob.</i> 1402, at King's Langley. ( <i>From "The Ancestor,"</i> vol. ii.)	94	
44.	Seal of Humphrey Stafford earl of Buckingham, Hereford, Stafford, Northampton, and Perche, as captain of Calais and l' Oceanant of the Marches, 1442	95	
45.	Shield of Sir Hugh Hastings from the Elsing brass (1347), with diapered maunch and a label of three pieces. ( <i>From "Journal of the Society of Arts,"</i> vol. xlvi. 231)	100	
46.	Part of the gilt-latten effigy of Edward prince of Wales at Canterbury, showing labels over both the arms and the crest. ( <i>From "Journal of the Society of Arts,"</i> vol. xlvi. 232)	102	
47.	Diapered shield of the arms of Vere, from an effigy in Hatfield Broadak church, Essex. ( <i>From a photograph by the Rev. T. W. Galpin</i> )	104	
48.	Diapered shield from the seal of Robert Waldby archbishop of York, 1390, for the Regality of Hexham. ( <i>From "Journal of the Society of Arts,"</i> vol. xlvi. 231)	105	
49.	Diapered shield of the arms of Clun, from the monument of the lady Eleanor Percy ( <i>ob.</i> 1337) in Beverley Minster. ( <i>From a photograph by Mr. C. Goulding</i> )	106	
50.	Diapered shield of the arms of Percy, from the monument of the lady Eleanor Percy ( <i>ob.</i> 1337) in Beverley Minster. ( <i>From a photograph by Mr. C. Goulding</i> )	107	
51.	Lozenge of arms from the monument at Westminster of Frances Brandon duchess of Suffolk, <i>ob.</i> 1559. ( <i>From "Journal of the Society of Arts,"</i> vol. xlvi. 229)	110	
52.	Seal of Robert FitzPain, with arms in an oval. From the Barons' Letter	112	
53.	Seal of Joan de Barre, wife of John de Warenne earl of Surrey, 1306. ( <i>From Boutell's "English Heraldry,"</i> No. 318)	113	
54.	Seal of Mary de Seynt-Pol, wife of Aymer of Valence	23	

List of Illustrations	FIG.	page
	earl of Pembroke, 1322. ( <i>From Boutell's "English Heraldry,"</i> No. 319)	116
55.	Seal of Maud Badlesmere, wife of John de Vere earl of Oxford, 1336. ( <i>From "Journal of the Society of Arts,"</i> vol. xlv. 228)	118
56.	Seal of Maud of Lancaster, wife of William of Burgh earl of Ulster, and of Sir Ralph Ufford, 1343-4. ( <i>From Boutell's "English Heraldry,"</i> No. 320)	119
57.	The Syon Cope, now in the Victoria and Albert Museum	121
58.	Seal of Thomas de Moulton, with fan-shaped crest on helm and horse's head. From the Barons' Letter	124
59.	Seal of Thomas earl of Lancaster, Leicester, and Ferrers, showing wiver crest on his helm and horse's head. From the Barons' Letter	126
60.	Seal of Henry of Lancaster, lord of Monmouth, with wiver crest and quasi-supporters. From the Barons' Letter	127
61.	Seal of Robert de la Warde, with fan crest. From the Barons' Letter	128
62.	Seal of Walter de Mounci, with helm surmounted by a fox as a crest. From the Barons' Letter	128
63.	Seal of Sir Robert de Marni, 1366, with crested helms flanking the shield. ( <i>From Boutell's "English Heraldry,"</i> No. 381)	130
64.	Crest, etc. of Sir John Astley, from a MS. c. 1420. ( <i>From "Archaeologia,"</i> vol. lvii.)	131
65.	Crest of Edward prince of Wales, 1376, of leather and stamped gesso. ( <i>Reduced from "Vetus Monumeta,"</i> vol. vii.)	132
66.	Funeral helm and wooden crest of George Brooke, lord Cobham, ob. 1558, in Cobham church, Kent	133
67.	Stall-plate of Humphrey duke of Buckingham as earl of Stafford, c. 1429. ( <i>From "The Ancestor,"</i> vol. iii.)	135
68.	Stall-plate of Sir Thomas Burgh, K.G., c. 1483. ( <i>From "The Ancestor,"</i> vol. iii.)	136
69.	Seal of Richard Nevill with separate crests and supporters for his earldoms of Salisbury and Warwick	137
70.	Seal of William lord Hastings, c. 1461	140
71.	Seal of William de la Pole earl of Suffolk, 1415	141
72.	Stall-plate of Ralph lord Bassett, showing simple form of mantling. ( <i>From "The Ancestor,"</i> vol. iii.)	142

FIG.		page	List of Illustrations
73.	Stall-plate of Sir Sanchet Dabrichecourt, K.G., c. 1421. ( <i>From "Journal of the Society of Arts,"</i> vol. xlv. 233)	143	
74.	Stall-plate of Sir William Arundel, K.G., c. 1421. ( <i>From "Journal of the Society of Arts,"</i> vol. xlv. 233)	145	
75.	Stall-plate of Richard Beauchamp earl of Warwick, after 1423. ( <i>From "The Ancestor,"</i> vol. iii.)	146	
76.	Stall-plate of Richard Wydville lord Rivers, c. 1450. ( <i>From "The Ancestor,"</i> vol. iii.)	147	
77.	Stall-plate of Hugh lord Burnell, c. 1421. ( <i>From "The Ancestor,"</i> vol. iii.)	149	
78.	Arms of St. Edmund, from the tomb of Edmund duke of York, ob. 1402, at King's Langley. ( <i>From "The Ancestor,"</i> vol. ii.)	150	
79.	Crest from the stall-plate of Hugh Stafford lord Bourchier	152	
80.	Two forms of the same crest. From the stall-plate of Richard lord Grey of Codnor	153	
81.	Helm with crest and wreath from the Hastings brass at Elsing, 1347. ( <i>From Boutell's "English Her- aldry,"</i> No. 385)	157	
82.	Helm with crest and torse and simple form of mant- ling, from the Harsick brass at Southacre, 1384	159	
83.	Stall-plate of Sir Simon Felbrigge, c. 1421. ( <i>From "The Ancestor,"</i> vol. iii.)	160	
84.	Privy seal of Henry le Despenser bishop of Norwich, 1370-1406. ( <i>From Boutell's "English Heraldry,"</i> No. 351)	162	
85.	Shield with ostrich-feather badge from the tomb of Edward prince of Wales (ob. 1376) at Canterbury. ( <i>From Boutell's "English Heraldry,"</i> No. 401)	167	
86.	Seal of Thomas of Woodstock duke of Gloucester with ostrich-feather and Bohun swan badges. ( <i>From "Journal of the Society of Arts,"</i> vol. xlv. 240)	168	
87.	Fetterlock-and-falcon badge of the house of York, from Henry VII's chapel at Westminster. ( <i>From a photograph by Mr. David Weller</i> )	169	
88.	Crowned rose and portcullis from King's college chapel at Cambridge. ( <i>From a photograph by Mr. J. Palmer Clarke</i> )	170	
89.	Seal of Robert de Clifford, with arms surrounded by		

List of Illustrations	FIG.	page
	rings in allusion to his mother Isabel Vipont. (From the Barons' Letter)	171
90.	Seal of Robert de Toni as CHEVALER AU CING with the arms encircled by swans and talbots. (From the Barons' Letter)	171
91.	Seal of Oliver Bohun with swans about the shield. ( <i>From Boutell's "English Heraldry," No. 321</i> )	172
92.	Gilt-latten effigy at Westminster of King Richard II, pounced with badges, etc. ( <i>From "Journal of the Society of Arts," vol. xlv. 240</i> )	172
93.	Piers and arches in Wingfield church, Suffolk, with badges of Michael de la Pole earl of Suffolk (ob. 1415) and his wife Katharine Stafford. ( <i>From a photograph by the Rev. W. Marshall in "Journal of the Royal Institute of British Architects," 3rd. S. vol. iv. 245</i> )	173
94.	Chimney-piece in the Bishop's Palace at Exeter with the arms and badges of bishop Peter Courtenay, 1478-87. ( <i>From a photograph by Heath and Bradstone</i> )	176
95.	Gateway to the Deanery at Peterborough. Built by Robert Kirkton abbot 1497-1526. ( <i>From a photograph by Mr. A. Nicholls</i> )	177
96.	The gatehouse of Christ's College, Cambridge. ( <i>From a photograph by Mr. J. Palmer Clarke</i> )	178
97.	Bronze door with badges of York and Beaufort from the Lady chapel of Westminster abbey church. ( <i>From a photograph by Mr. Emery Walker, F.S.A.</i> )	179
98.	Signet with badge and crested helm of Lewis lord Bourchier, 1420	181
99.	Seal of Hugh de Veer with boar badge and two wivers as supporters. (From the Barons' Letter)	181
100.	Signet of William lord Bardolf, c. 1410, with eagle badge derived from his arms	182
101.	Signet with flote badge and word of Sir William Old-halle in 1457. ( <i>From "Archaeologia," vol. xxxvii. 337</i> )	182
102.	Seal with badge (a gray or badger) of Richard lord Grey of Codnor, 1392	183
103.	Seal of Thomas lord Stanley as earl of Derby and seneschal of Macclesfield, 1485, with the eagle's claw badge of Stanley and the legs of the Isle of Man	183

FIG.		<i>page</i>	List of Illustrations
104.	Daisy plant ( <i>marguerite</i> ) badge of the Lady Margaret Beaufort, from Henry VII's chapel at Westminster. ( <i>From a photograph by Mr. David Weller</i> )	184	
105.	Part of the brass at Exeter of canon William Langton, kinsman of Edward Stafford bishop of Exeter, 1413, in cope with an orphry of X's and Stafford knots	185	
106.	Elbow-piece and Bourchier knot from the brass of Sir Humphrey Bourchier, ob. 1471, in Westminster abbey church	186	
107.	Alabaster tomb and effigy of Edward Stafford earl of Wiltshire, ob. 1498, in Lowick church, Northamptonshire. ( <i>From the "Archæological Journal," vol. lxi. 233</i> )	187	
108.	Rebus of abbot Robert Kirkton from the Deanery Gate at Peterborough. ( <i>From Boutell's "English Heraldry," No. 295</i> )	188	
109.	Rebus of Thomas Beckington bishop of Bath and Wells, 1477. ( <i>From Boutell's "English Heraldry," No. 296</i> )	188	
110.	Rebus of John Islip abbot of Westminster, from his chantry chapel. ( <i>From a photograph by Mr. David Weller</i> )	189	
111.	Oriel window in the Deanery at Wells with badges of King Edward IV, and badges and rebuses of Dean Gunthorpe. ( <i>From a photograph by Mr. T. W. Phillips</i> )	190	
112.	Arms and rebus of Sir John Pechy, ob. 1522, from painted glass in Lullingstone church, Kent. ( <i>From Stothard's "Monumental Effigies"</i> )	191	
113.	Seal of John de Moun slung from an eagle and flanked by two leopards. From the Barons' Letter	195	
114.	Seal of Alan la Souche in 1301. From the Barons' Letter. ( <i>From "Journal of the Society of Arts," vol. xlv. 228</i> )	196	
115.	Seal of John Beauchamp of Hacche, with shield on breast of an eagle. ( <i>From the Barons' Letter</i> )	197	
116.	Seal of William de Ferrers with shield upon an eagle with two heads. ( <i>From the Barons' Letter</i> )	197	
117.	Seal of Edmund Mortimer earl of March and Ulster, 1400, with rampant leopard supporters. ( <i>From Boutell's "English Heraldry," No. 407</i> )	201	

List of Illustrations	FIG.		page
	118.	Seal of Sir William Windsor, 1381, with eagle supporters. ( <i>From Boutell's "English Heraldry,"</i> No. 382)	201
	119.	Seal of William de la Pole duke of Suffolk, 1448	202
	120.	Seal of John Nevill lord Montagu, 1461	203
	121.	Seal of William lord Hastings, c. 1461	204
	122.	Seal of John lord Talbot and Furnival, 1406	205
	123.	Seal of George duke of Clarence and lord of Richmond, 1462, with black bulls of Clare supporting his crested helm	207
	124.	Seal of Richard Beauchamp earl of Warwick, 1401. ( <i>From Boutell's "English Heraldry,"</i> No. 448)	208
	125.	Seal of Richard Beauchamp earl of Warwick and of Albemarle and lord Despenser, 1421	209
	126.	Seal of Edmund duke of Somerset for the town of Bayeux, c. 1445. ( <i>From "Journal of the Society of Arts,"</i> vol. xlv. 234)	210
	127.	Seal of Cecily Nevill, wife of Richard duke of York and mother of King Edward IV, 1461. ( <i>From "Journal of the Society of Arts,"</i> vol. xlv. 235)	212
	128.	Arms and supporters, a dragon and a greyhound, of King Henry VII in King's College chapel at Cambridge. ( <i>From a photograph by Mr. J. Palmer Clarke</i> )	213
	129.	Seal of the Mayoralty of Calais. ( <i>From "Archæologia,"</i> vol. liii. 327)	215
	130.	Seal of Walter lord Hungerford with banners of Heytesbury and Hussey or Horset, c. 1420	216
	131.	Knights with banners, from an illumination	220
	132.	Seal of Walter lord Hungerford with banners. ( <i>From Boutell's "English Heraldry,"</i> No. 391)	221
	133.	Part of the seal of Margaret lady Hungerford, with impaled banner held up by a lion. ( <i>From Boutell's "English Heraldry,"</i> No. 406)	222
	134.	Tomb of Lewis Robsart lord Bourchier, K.G. ob. 1431, in Westminster abbey church, with banners of arms upheld by supporters. ( <i>From a photograph by Mr. David Weller</i> )	223
	135.	The King's banner or "royal standard" as now borne	227
	136.	Stall-plate, as a banner, of Walter lord Hungerford, after 1426. ( <i>From "The Ancestor,"</i> vol. iii.)	230
	137.	Stall-plate, as a banner, of Richard Nevill earl of Salisbury, c. 1436. ( <i>From "The Ancestor,"</i> vol. iii.)	231

FIG.		page	List of Illustrations
138.	Stall-plate, as a banner, of Sir John Grey of Ruthin, <i>c. 1439.</i> ( <i>From "The Ancestor,"</i> vol. iii.)	232	
139.	Standard of Sir Henry Stafford, K.G. <i>c. 1475.</i> ( <i>From Boutell's "English Heraldry,"</i> No. 415)	234	
140.	Knights with pennons, from an illumination	236	
141.	Armed Knights carrying pennons, from an illumination	237	
142.	Armorial vane on Etchingham church, Sussex. ( <i>From "Sussex Archaeological Collections,"</i> vol. ix. 349)	240	
143.	Vane formerly upon the finial of the kitchen roof, Stanton Harcourt, Oxon. ( <i>From "A Glossary of ... Gothic Architecture,"</i> vol. i. 505)	241	
144.	Part of King Henry VIII's garden at Hampton Court, from a contemporary picture.	246	
145.	Part of King Henry VIII's garden at Hampton Court, from a contemporary picture.	247	
146.	Shield of Bryen impaling Bures, from a brass in Acton church, Suffolk	252	
147.	Lion with a forked tail, from a brass at Spilsby in Lincolnshire, 1391	255	
148.	Shield with three pheasants, from a brass at Checken- don, Oxon, 1404	256	
149.	Shield of the arms of Sir Humphrey Littlebury, from his effigy at Holbeach in Lincolnshire, <i>c. 1360</i> , with fine examples of heraldic leopards. ( <i>From a photo- graph by Mr. E. M. Beloe, F.S.A.</i> )	257	
150.	Early and modern versions of ermine-tails. ( <i>From "Journal of the Society of Arts,"</i> vol. xlv. 236)	258	
151.	Early and modern versions of vair. ( <i>From Bou- tell's "English Heraldry,"</i> Nos. 62, 61)	258	
152.	The Garter, from the brass of Thomas lord Camoys, K.G. at Trotton in Sussex	261	
153.	Pewter medallion with Edward prince of Wales, now in the British Museum. ( <i>From "Archaeologia,"</i> vol. xxxi. 141)	262	
154.	Shield of arms encircled by the Garter, from the brass of Thomas lord Camoys, <i>ob. 1419.</i> ( <i>From "Journal of the Society of Arts,"</i> vol. xlvi. 237)	264	
155.	Shields encircled by the Garter and a scroll, from the brass of bishop Hallam ( <i>ob. 1416</i> ) at Constance. ( <i>From "Journal of the Society of Arts,"</i> vol. xlvi. 237)	265	
156.	Royal arms of King Henry VII within the Garter, of		

List of Illustrations	FIG.	page
	English work, from the King's tomb by Torregiano at Westminster. ( <i>From a photograph by Mr. David Weller</i> )	266
157.	Arms of St. George within the Garter, from the brass of Sir Thomas Bullen, K.G. earl of Wiltshire and Ormond, 1538, at Hever in Kent	267
158.	Crowned effigy of Queen Eleanor at Westminster	270
159.	Crowned effigy of Queen Joan at Canterbury	271
160.	Helm and crest, and bust, of Richard Beauchamp earl of Warwick, ob. 1439, from his gilt-latten effigy at Warwick. ( <i>From Stothard's "Monumental Effigies"</i> )	274
161.	Effigy of a lady, c. 1250, in Scarscliffe church, Derbyshire. ( <i>From Stothard's "Monumental Effigies"</i> )	275
162.	Effigy of a lady in Staindrop church, Durham. ( <i>From Stothard's "Monumental Effigies"</i> )	276
163.	Thomas earl of Arundel, ob. 1416, from his alabaster effigy at Arundel. ( <i>From Stothard's "Monumental Effigies"</i> )	277
164.	Joan Beaufort, countess of Westmorland, ob. 1440, from her alabaster effigy in Staindrop church, Durham. ( <i>From Stothard's "Monumental Effigies"</i> )	278
165.	William FitzAlan, earl of Arundel (ob. 1487) from his effigy at Arundel. ( <i>From Stothard's "Monumental Effigies"</i> )	279
166.	Joan countess of Arundel, from her effigy at Arundel. ( <i>From Stothard's "Monumental Effigies"</i> )	280
167.	John Holland duke of Exeter, ob. 1447, from his effigy at St. Katharine's hospital, Regent's Park	282
168.	Head of a duchess of Exeter, from the monument at St. Katharine's hospital, Regent's Park	283
169.	Alice duchess of Suffolk, ob. 1475, from her alabaster effigy in Ewelme church, Oxon. ( <i>From Hollis's "Monumental Effigies"</i> )	284
170.	Armorial ensigns and badges of the lady Margaret Beaufort from the gatehouse of her foundation of Christ's college, Cambridge. ( <i>From a photograph by Mr. J. Palmer Clarke</i> )	286
171.	Arms of the foundress, the lady Margaret Beaufort, with yale supporters, from the base of an oriel in Christ's college, Cambridge. ( <i>From a photograph by Mr. J. Palmer Clarke</i> )	287

FIG.		page	List of Illustrations
172.	Armorial panel on the gatehouse of St. John's college, Cambridge. ( <i>From a photograph by Mr. J. Palmer Clarke</i> )	289	
173.	King Henry IV from his alabaster effigy in Canterbury cathedral church. ( <i>From Stothard's "Monumental Effigies"</i> )	291	
174.	King Henry III from his gilt-latten effigy at Westminster	292	
175.	King Edward II from his alabaster effigy at Gloucester. ( <i>From Stothard's "Monumental Effigies"</i> )	293	
176.	Crowned initials of King Henry VII from his Lady chapel at Westminster. ( <i>From a photograph by Mr. David Weller</i> )	294	
177.	Thomas Howard third duke of Norfolk (1473?–1554) with the collar of the Order of the Garter, from the picture by Holbein at Windsor Castle. ( <i>From Gardiner's "Student's History of England,"</i> p. 410)	295	
178.	Collars of SS	296	
179.	Collar of SS. from the effigy of William lord Bardolf, ob. 1441, at Dennington in Suffolk. ( <i>From Stothard's "Monumental Effigies"</i> )	297	
180.	Spandrel of the tomb of Oliver Groos esquire (ob. 1439) in Sloley church, Norfolk, with collar of SS	301	
181.	Collars of SS from the effigy of Queen Joan at Canterbury, and of Robert lord Hungerford at Salisbury. ( <i>From Stothard's "Monumental Effigies"</i> )	303	
182.	Collars of suns and roses from the effigy of a knight at Aston, Warwickshire, and the effigy of Sir Robert Harcourt, K.G. 1471 at Stanton Harcourt, Oxon. ( <i>From Hollis's "Monumental Effigies"</i> )	305	
183.	Sir Thomas More wearing the collar of SS: from an original portrait painted by Holbein in 1527, belonging to the late Mr. Edward Huth. ( <i>From Gardiner's "Student's History of England,"</i> p. 387)	307	
184.	Head of the effigy in Ripon Minster of Sir Thomas Markenfield with livery collar of park-palings. ( <i>From a drawing by Mr. Roland Paul, F.S.A.</i> )	310	
185.	Thomas lord Berkeley (ob. 1417) with a collar of mermaids, from his brass at Wootton-under-Edge, Gloucestershire. ( <i>From Hollis's "Monumental Effigies"</i> )	311	
186.	Silver badge belonging to the duke of Northumberland. ( <i>From a drawing by Mr. C. Praetorius, F.S.A.</i> )	312	

List of Illustrations	FIG.	<i>page</i>
	187. Waits' Collars of Exeter, King's Lynn, and Norwich	34
	188. Part of an embroidered altar frontal with a rebus at Baunton in Gloucestershire. ( <i>From a photograph by Mr. G. Clinch</i> )	320
	189. Carved panel with the crowned arms, supporters, and badges of King Henry VIII at New Hall in Essex. ( <i>From a photograph by Mr. Fred Spalding</i> )	333
	190. Paving tile with arms and initials of John Lyte (c. 1535), from Marten church, Wilts. ( <i>From a drawing by Mr. C. Praetorius, F.S.A.</i> )	334
	191. Arms with crested helm and badge (a blazing ragged-staff) of, apparently, Sir John Guldeford of Benenden, ob. 1565, in East Guldeford church, Sussex. ( <i>From a photograph by Mr. Aymer Vallance, M.A., F.S.A.</i> )	339
	192. Part of a bed-hanging embroidered with the arms of Henry and Elizabeth Wentworth, c. 1560, formerly in the possession of Sir A. W. Franks, K.C.B.	342
	193. Arms of Cotes, from a mazer print of 1585-6. ( <i>From "Archaeologia," vol. I. 174</i> )	343
	194. Shield from the tomb of Margaret countess of Lennox, ob. 1578, in Westminster abbey church. ( <i>From a photograph by Mr. David Weller</i> )	344
	195. Achievement of arms from the monument of Sir Richard Pecksall, ob. 1571, in Westminster abbey church. ( <i>From a photograph by Mr. David Weller</i> )	345
	196. Obverse of the Great Seal of the Republic of England, Scotland, and Ireland, 1655 (reduced)	348
	197. Arms, etc. of the Trinity House, London. From a woodcarving, c. 1670, in the Victoria and Albert Museum	349
	198. Limewood carving with the arms and crest of the Trevor family, c. 1700, in the Victoria and Albert Museum	351
	199. Part of the carved oak ceiling of the chapel, formerly the hall, of Auckland castle, Durham, with the arms of bishop John Cosin. Date 1662-4. ( <i>From a photograph by Mr. H. Kilburn in "Journal of the Royal Institute of British Architects," 3rd S. vol. iv. 272</i> )	352
	Chronological Series of Illustrations	354

## CHAPTER I

### INTRODUCTION

Defects of Modern Heraldic Decoration; Appeal to First Principles; English *versus* Foreign Sources; Definition of Heraldry; Modes of Display; Colours and Furs; Formation of Arms; Divisions of the Shield; Early Authorities: Seals, Monuments, Buildings, Wills and Inventories, Rolls of Arms.

To those who have given attention to the study of ancient heraldry few things are more surprising than the imperfect understanding of its true principles displayed in their works by so many artists and craftsmen of every degree. Year after year, in paintings and sculpture at the Royal Academy and other exhibitions, in the architecture and decorations of our churches and public buildings, on monuments, on plate, jewellery, and ornaments of all kinds, the attempt to introduce armorial accessories, even by some of our best artists, is almost always a failure.

In so recent a work as the national memorial to Queen Victoria before Buck-

**Introduction** inham Palace, the shields for Scotland in the frieze of the pedestal bear the rampant lion only, and the distinctive double tressure is again omitted in the Scottish quarter of the royal arms behind the figure of Victory. The sides of the pedestal also bear fanciful shields of arms, in the one case with three lamps, in the other with some allegorical device, charged on bends sinister!

It is only fair to say that the fault appears to be not altogether that of the artist or craftsman, but should rather be ascribed to the disregard of the principles and usages of true armory that pervades so much of the printed literature to which men naturally turn for information.

He, however, who would know something about heraldic art must go behind the books to better sources of information, and rid himself once and for all of the modern cast-iron rules that cramp all attempts to improve matters. He will then soon find himself revelling in the delightful freedom and playful commonsense of medieval armory when it was still a living art, and a science too, utilized for artistic purposes by every class of worker and unencumbered by the ridiculous conceits of Tudor and later times.

The appeal, moreover, should largely be Introduction confined, if one would have what is best, to our own land. In the beginning heraldry was much the same in most European countries, but in course of time foreign armory became complicated by needless subdivisions and new methods of expression and combination. It would indeed be foolish to maintain that nothing can be learnt from foreign sources, but in the earlier stages of study English heraldry should come first. Not only is it characterized by a beautiful simplicity which continued practically unchanged until the beginning of the sixteenth century, but no other country outside England possesses such a wealth of examples of its various applications, and they lie immediately to hand for purposes of study and comparison. Moreover, English heraldry so fully illustrates the general principles followed in other countries that it is unnecessary at first to go further afield.

Heraldry, or armory as it was anciently called, is a symbolical and pictorial language of uncertain and disputed origin, which, by the beginning of the thirteenth century, had already been reduced to a science with a system, classification, and

Introduction nomenclature of its own. The artistic devices known as arms, which may be formed by proper combinations of the colours, ordinaries, and figures that represent the let-



FIG. 1. Tile with the arms of King Henry III, c. 1255, from the chapter-house of Westminster abbey.

ters of this language, had each their significance, and soon came to be regarded as the hereditary possession of some person, family, dignity, or office.

The display of arms was restricted

primarily to shields and banners but occasionally to horse-trappers (pls. XI B and XII B) and such garments as jupes, gowns, and mantles. Later on heraldry came also



FIG. 2. Shield of the arms of St. Edward, c. 1259, in the quire of Westminster abbey church. An early instance of the use of heraldry in architecture.

to be used ornamentally, either upon shields or without them, in all kinds of ways, in architecture and on monuments, on tiles and in glazing, in woodcarvings and in paintings, in woven stuffs and embroideries, in jewellery and on seals.

The colours used in heraldry are red, blue, green, purple, and black, or to

Introduction give them their old names, gules, azure, vert, purpure, and sable; combined with the yellow of gold and the whiteness of silver. Orange was never used, proba-



FIG. 3. Heraldry on the gatehouse of Kirkham priory, Yorkshire, built between 1289 and 1296.

bly on account of the difficulty of finding a stable pigment. It was soon found that for brilliancy of effect the use of gold or silver with a colour was preferable to that

of colour with colour or metal with metal; Introduction two colours are therefore found together or superposed only under certain conditions, and the same applies to the two metals.

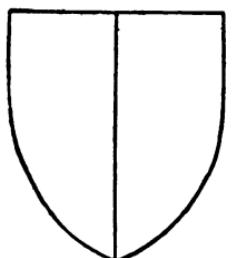
Imitations of two furs, ermine and vair, were also used: the one of white flecked with little black tails; the other of alternating oblong patches of white and blue, square at the top and rounded at the bottom, to represent grey squirrels' skins. (See figs. 151, 152.) If vair were coloured other than white and blue, the resultant was called vairy. There is also known a black fur with silver ermine-tails.

There were never any exact rules as to the particular tint of the colour employed, that being simply a matter of taste. Thus blue may range from a full indigo almost to Cambridge-blue, and red from a bright scarlet, through vermillion, to a dull brick colour, and so on; and it is surprising to find how well quiet colours blend together.

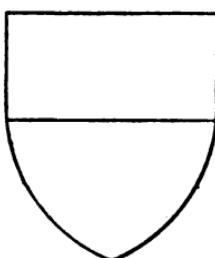
In the formation of arms the mere combinations of colours and metals produced by vertical, horizontal, or other divisions of the shield were soon exhausted, as were quarters, checkers, etc. There accordingly

Introduction grew quite naturally the further use of applied strips or bands based upon such divisions.

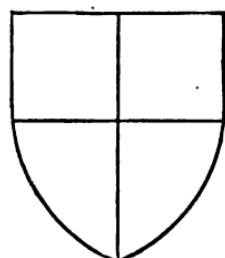
Thus the vertical parting of a metal and



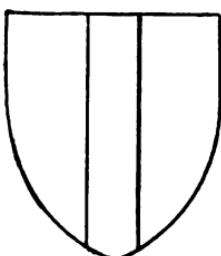
Party



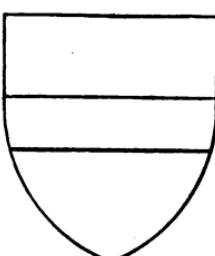
Party-fessewise



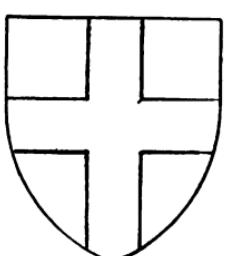
Quarterly



Pale



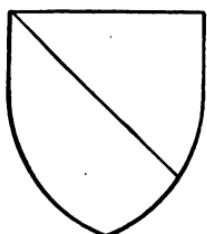
Fesse



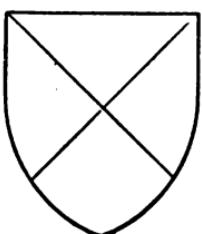
Cross

a colour known as party produced the pale, and a horizontal division the fesse or bar, and these combined to form the cross suggested by the quarterly lines. An oblique or slanting parting gave rise to the bend, and the crossing of two such produced the St. Andrew's cross or saltire. A combination

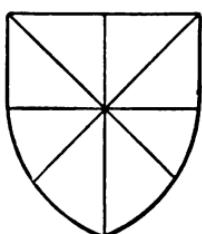
of the lines of a saltire with a quarterly division produced the varied field called gyronny. The border almost suggested itself. A cutting off of the upper half or



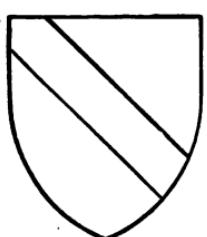
Party-bendwise



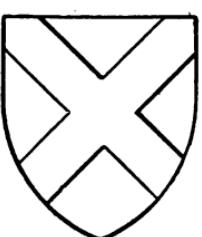
Party-saltirewise



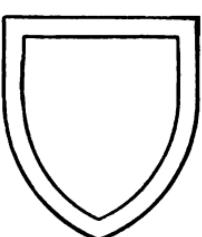
Gyronny



Bend



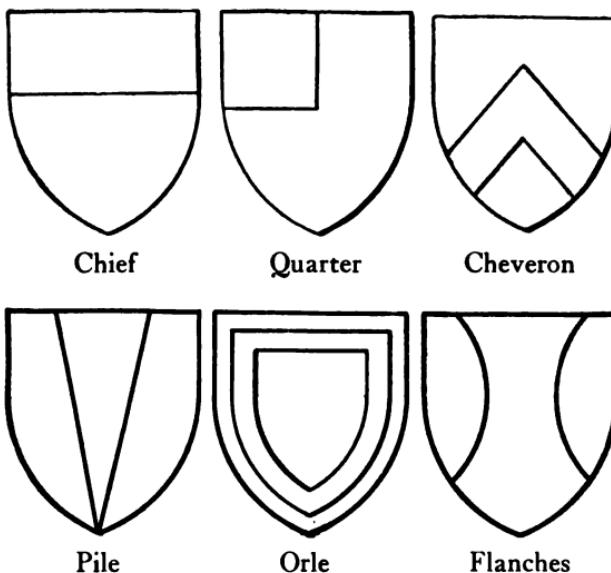
Saltire



Border

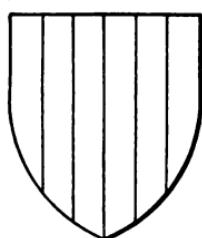
head of the shield yielded the chief, and of a fourth part the quarter. One other of these applied pieces, or ordinaries as they were called, was the cheveron, formed of two strips issuing from the lower edges of the shield and meeting in a point in the middle, like the cheverons forming the roof

Introduction timbers of a house. Another ordinary was the pile, which was often threefold with lines converging towards the base as in fig. 72. Sometimes a shield was charged

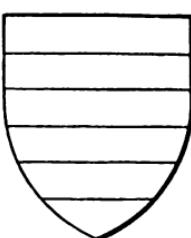


with one of smaller size called a scutcheon, and the middle of this was occasionally cut out to form a voided scutcheon or orle. Flanches, as they are called, are very rarely found; they are formed by drawing in-curving lines within each side of the shield. An even series of pales yielded a vertical

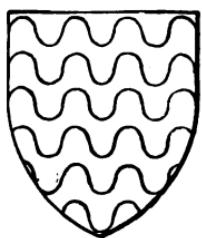
striping called paly, and of piles, pily, while Introduction  
an even number of bars became barry.  
Undulated or waved bars formed wavy, and  
sometimes paly and pily stripes were also



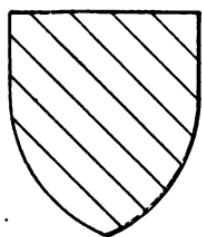
Paly



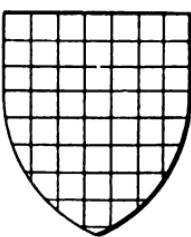
Barry



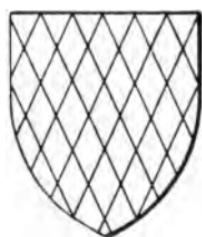
Wavy



Bendy



Checky



Lozengy

waved (fig. 19). In early examples the bend was often bended or curved. Bends are so represented in one of the shields in Westminster abbey (fig. 4), in some of the shields over the nave arcades in York minster, and on a number of monumental effigies. A narrower bend which overlaid

Introduction everything was known as a baston (see fig. 60). A number of narrow bends produced bendy, but the lines were then straight. A field divided into squares or checkers



FIG. 4. Shield with curved bend or baston  
of Henry de Laci earl of Lincoln, c. 1259,  
in the quire of Westminster abbey church.

formed checky, and when divided into what are now called lozenges it became lozengy. Pales, fesses, crosses, saltires, borders, and cheverons sometimes had their edges engrailed by taking out of them, as it were, a continuous series of bites separated by sharp points, and the lower edge of a

chief or the inner margin of a border was often indented like the edge of a saw; but in early heraldry engrailing and indenting were interchangeable terms. An indented fesse was anciently called a daunce. Cheverons, fesses, bars, etc. were occasionally battled, through the upper line being formed into battlements. A fesse was often placed between two cheverons, as in the well-known arms of FitzWalter; or between two very narrow bars called cotises, or pairs of cotises called gemell bars. Cheverons, bends, and pales were also sometimes cotised. Cotises were often of a tincture different from that of the ordinary which they accompanied, and sometimes indented or dancetty as in the arms of Clopton (fig. 5) and Gonville. The ground or field could be relieved by the use of vair or ermine, or by the addition of fretting or trellis work or other simple means. It was also not unfrequently powdered with small crosses, fleurs-de-lis, or billets; often in conjunction with a larger charge like a cinqfoil or a lion.

Almost from the beginning every kind of device was charged or painted upon shields, either singly or in multiple, and upon or about such普通 as crosses,

Introduction cheverons, and fesses. Birds, beasts, and fishes, and parts of them, like heads, or feet, or wings; flowers, fruits, and leaves; suns, moons or crescents, and stars; fleurs-de-lis, crosses, billets, roundels, rings, etc. all were pressed into the service. The



FIG. 5. Arms of Clopton, *sable a bend silver and two cotises dancetty gold*, from a brass c. 1420 at Long Melford in Suffolk.

great rule as to colour held good as regards charges, and it was not permissible to paint a red rose upon blue or a gold star upon silver; but a red rose upon gold or a silver star upon blue was quite right.

It has however been lawful at all times to place an ordinary, such as a fesse or a

cheveron, and whether charged or not, Introduction upon a parti-coloured field like quarterly, checky, paly, or barry, or upon vair or vairy. A quarter, or a chief, or a border, without reference to its colour, can also be added to any such field.

Conversely, a parti-coloured cross, fesse, or charge of any kind, is allowable upon a plain field.

In the Great Roll of arms, *temp.* Edward II, are instances of two shields, in the one case of a red lion, and in the other of a red *fer-de-moline*, on fields party gold and vert; also of a silver leopard upon a field party gold and gules, and of three red lions upon party gold and azure. Likewise of a shield with three lions ermine upon party azure and gules, and of another with wavy red bars upon a field party gold and silver.

In the arms, too, of Eton College granted by King Henry VI in 1448-9 three silver lilies on a black field are combined with a chief party azure and gules, with a gold leopard on the red half and a gold fleur-de-lis on the blue half. King Henry also granted in 1449 these arms, *party cheveronwise gules and sable three gold keys*, to Roger Keys, clerk, for his services

Introduction in connexion with the building of Eton College, and to his brother Thomas Keys and his descendants.

Shields with quarterly fields often had a single charge in the quarter, like the well-known molet of the Veres, or the eagle of Phelip.

Arms were sometimes counter-coloured, by interchanging the tinctures of the whole or parts of an ordinary or charge or charges overlying a parti-coloured field. This often has a very striking effect, as in the arms of St. Bartholomew's Hospital, which are *party silver and sable a cheveron counter-coloured*, or those of Geoffrey Chaucer, who bore *party silver and gules a bend counter-coloured*. Sir Robert Farnham bore *quarterly silver and azure four crescents counter-coloured*, or as the Great Roll describes them, 'de l'un en l'autre.' The town of Southampton likewise bears for its arms *gules a chief silver with three roses counter-coloured*.

In drawing parti-coloured fields it is as well to consider what are the old rules with regard to them. In the early rolls a field barry of silver and azure, or of gold and sable, is often described as of six pieces, that is with three coloured bars alternating with three of the metal, though barry



PLATE I. ARMS OF MILTON ABBEY FROM A WINDOW IN IBBERTON CHURCH  
DORSET, C. 1475 (FROM ARCHAEOLOGIA, VOL. XLVII.)



Digitized by Google



of eight and even ten pieces is found. Introduction Paly of six pieces is also a normal number. But the number of pieces must always be even, or the alternate pieces will become bars or pales. The number of squares in each line of a checkered field or ordinary is also another important matter. Six or eight form the usual basis for the division of a field, but the seven on the seal of the Earl of Warenne and Surrey attached to the Barons' Letter of 1300-1 is not without its artistic advantages. On an ordinary, such as a fesse or cross, there should be at least two rows of checkers. Here, however, as in other cases, much depends upon the size of the shield, and a large one could obviously carry with advantage either on field or ordinary more squares than a small one without infringing any heraldic law.

Besides the plain cross familiar to most of us in the arms of St. George, and the similar form with engrailed edges, there is a variety known as the ragged cross, derived from two crossed pieces of a tree with lopped branches. This is often used in the so-called arms of Our Lord, showing the instruments of His Passion, or in compositions associated therewith, as in the

**Introduction cross with the three crowned nails forming the arms of the town of Colchester.**

Several other forms of cross have also been used. The most popular of these is that with splayed or spreading ends, often split into three divisions, called the cross paty, which appears in the arms of St. Edward (see figs. 2 and 43). It is practically the same as the cross called patonce, flory, or fleury, these being names applied to mere variations of drawing. The cross with *les chefs flurettes* of the Great Roll seems to have been one flowered, or with fleurs-de-lis, at the ends.

Another favourite cross was that with forked or split ends; formed of a *fer-de-moline* or mill-rind, sometimes called a cross *fourchée*, or, when the split ends were coiled, a cross *recercelée*. The arms of Antony Bek bishop of Durham (1284-1310) and patriarch of Jerusalem were *gules a fer-de-moline ermine*, and certain vestments "woven with a cross of his arms which are called *ferrum molendini*" passed to his cathedral church at his death. On his seal of dignity the bishop is shown actually wearing such a vestment of his arms.

The tau or St. Anthony's cross also occurs in some late fifteenth century arms.

The small crosses with which the field Introduction  
of a shield was sometimes powdered were  
usually what are now called crosslets, but  
with rounded instead of the modern squared  
angles, as in the Beauchamp arms (fig. 14),  
and a field powdered with these was simply  
called crusily. But the powdering some-  
times consisted of crosses paty, or formy  
as they were also styled, as in the arms of  
Berkeley, or of the cross with crutched  
ends called a cross potent, like that in the  
arms of the Kingdom of Jerusalem. These  
crosses often had a spiked foot, as if for  
fixing them in the ground, and were then  
further described as fitchy or crosses  
fixable.

Since the elucidation of the artistic rather  
than the scientific side of heraldry is the  
object of this present work, it is advisable  
to show how it may best be studied.

The artistic treatment of heraldry can  
only be taught imperfectly by means of  
books, and it is far better that the student  
should be his own teacher by consulting  
such good examples of heraldic art as may  
commonly be found nigh at hand. He  
may, however, first equip himself to ad-  
vantage with a proper grasp of the subject  
by reading carefully the admirable article

Introduction on Heraldry, by Mr. Oswald Barron, in the new eleventh edition of *The Encyclopædia Britannica*.

The earliest and best of artistic authorities are heraldic seals. These came into common use towards the end of the twelfth century, much at the same time that armory itself became a thing of life, and they were constantly being engraved for men, and even for women, who bore and used arms, and for corporate bodies entitled to have seals.

Moreover, since every seal was produced under the direction of its owner and continually used by him, the heraldry displayed on seals has a personal interest of the greatest value, as showing not only what arms the owner bore, but how they were intended to be seen.

From seals may be learnt the different shapes of shields, and the times of their changes of fashion; the methods of depicting crests; the origin and use of supporters; the treatment of the 'words' and 'reasons' now called mottoes; the various ways of combining arms to indicate alliances, kinships, and official connexions; and the many other effective ways in which heraldry may be treated artistically without breaking the rigid rules of its scientific side.

Seals, unfortunately, owing to their in-  
accessibility, are not so generally available  
for purposes of study as some other  
authorities. They are consequently com-  
paratively little known. Fine series, both  
of original impressions and casts, are on  
exhibition in the British and the Victoria  
and Albert museums, and in not a few  
local museums also,\* but the great collec-  
tion in the British Museum is practically  
the only public one that can be utilized to  
any extent by the heraldic student, and  
then under the limitation of applying for  
each seal by a separate ticket.

The many examples of armorial seals  
illustrated in the present work will give  
the student a good idea of their importance  
and high artistic excellence.

Next to the heraldry on seals, that dis-  
played on tombs and monuments, and in  
combination with architecture, may be  
studied, and, of course, with greater ease,  
since such a number of examples is avail-  
able. Many a village church is compara-  
tively as rich in heraldry as the abbey

\* It would surely not be a matter of much diffi-  
culty or expense to equip the leading schools of art  
in this country with sets of casts of these beautiful  
objects.

**Introduction churches of Westminster and St. Albans,  
or the minsters of Lincoln and York and  
Beverley.**

It is to the country church, too, that we may often look for lovely examples of old heraldic glass, which has escaped the destruction of other subjects that were deemed more superstitious (pls. I, II and III).

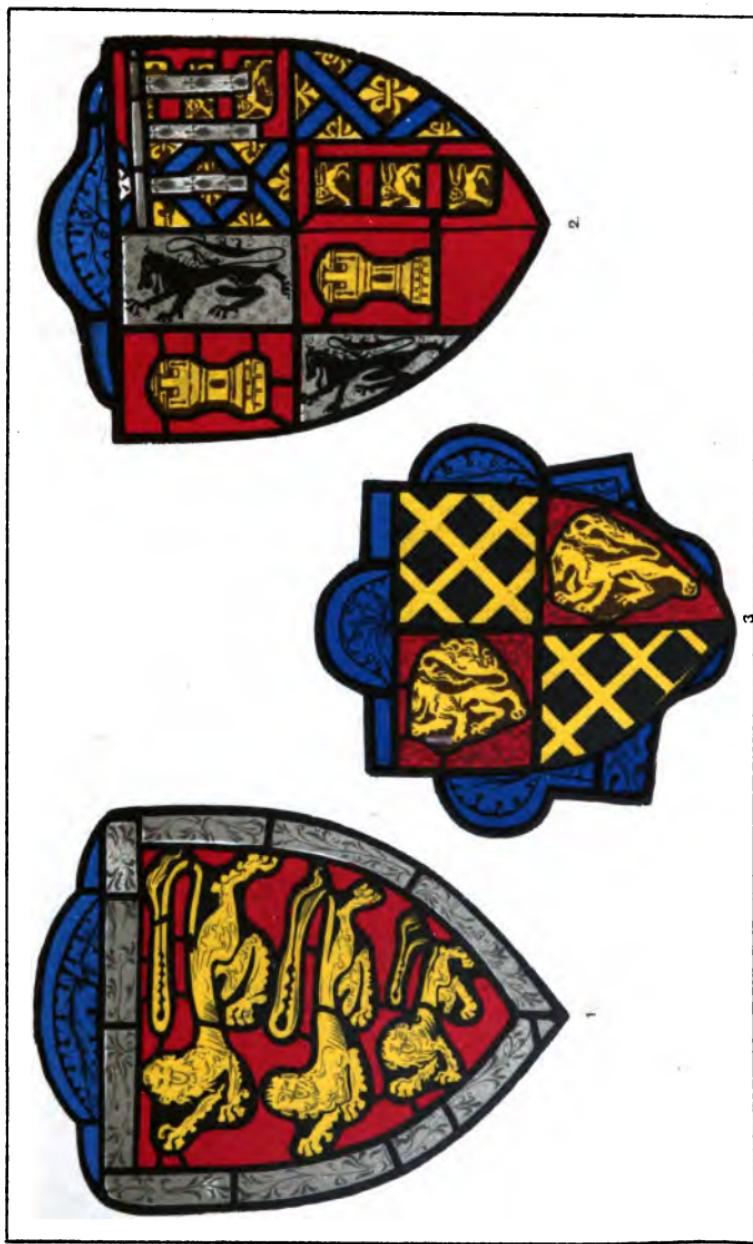
But the student is not restricted to ecclesiastical buildings in his search for good examples of heraldry.

Inasmuch as there never was such a thing as an ecclesiastical style, it was quite immaterial to the medieval master masons whether they were called in to build a church or a gatehouse, a castle or a mansion, a barn or a bridge. The master carpenter worked in the same way upon a rood loft or a pew end as upon the screen or the coffer in the house of the lord; the glazier filled alike with his coloured transparencies the bay of the hall, the window of the chapel, or that of the minster of the abbey; and the tiler sold his wares to sacrist, churchwarden, or squire alike.

The applications of heraldry to architecture are so numerous that it is not easy to deal with them in any degree of connexion.

Shields of arms, badges, crests, and

PLATE II. SHIELDS IN STAINED GLASS OF THE 14TH CENTURY WITH THE ARMS OF (1) JOHN, EARL OF KENT (2) JOHN OF GAUNT AS KING OF CASTILE, AND (3) SIR WILLIAM ARUNDEL, K.G.: IN THE VICTORIA AND ALBERT MUSEUM.



Digitized by Google



supporters are freely used in every conceivable way, and on every reasonable place;



FIG. 6. Heraldic candle-holder, etc. from the latter grate about the tomb of King Henry VII at Westminster.

on gatehouses (figs. 3, 95, 96) and towers, on porches and doorways, in windows and

Introduction on walls, on plinths, buttresses, and pinnacles, on cornice, frieze, and parapet, on

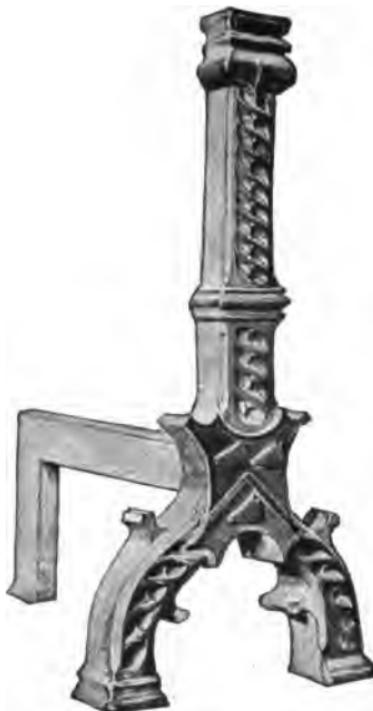


FIG. 7. Firedog with armorial bearings.

chimney-pieces (figs. 8, 94) and spandrels, on vaults and roofs, on woodwork, metal-work (figs. 6, 7), and furniture of all kinds, on tombs, fonts, pulpits, screens and

PLATE III. SHIELDS IN STAINED GLASS OF THE 14TH CENTURY WITH THE ARMS OF (1) MOWBRAY (2) BEAUCHAMP,  
AND (3) AUDLEY: IN THE VICTORIA AND ALBERT MUSEUM.







FIG. 8. Chimney-piece in Tattershall castle, Lincolnshire, built by Ralph lord Cromwell between 1433 and 1455, with shields of arms and treasurer's purse and motto.



FIG. 9. Paving tiles with arms and badges of the Beauchamps, from Tewkesbury abbey church.

coffers, in painting, in glass, and on the tiles Introduction  
of the floor (figs. 1, 9, 14).

Though actual examples are now rare,



FIG. 10. Seal of Richard duke of Gloucester, as admiral of England in Dorset and Somerset (1462), with arms on the mainsail of the ship.

we know from pictures and monuments, and the tantalizing descriptions in inventories, to how large an extent heraldry was used in embroidery and woven work, on carpets and hangings, on copes and

Introduction frontals, on gowns, mantles and jupes, on trappers and in banners, and even on the sails of ships (fig. 10).

Wills and inventories also tell us that in



FIG. 11. Heraldic buckle from the effigy of Robert lord Hungerford (*ob.* 1459) in Salisbury cathedral church.



FIG. 12. Heraldic buckle from the effigy of William lord Bardolf (*ob.* 1441) in Dennington church, Suffolk.

jewellery and goldsmiths' work (see figs. 11 and 12) heraldry played a prominent part, and by the aid of enamel it appeared in its proper colours, an ad-

vantage not always attainable otherwise Introduction  
(fig. 13). Beautiful examples of heraldic shields bright with enamel occur in the



FIG. 13. Enamelled shield with the arms of Ballard on the print of a mazer (*c. 1445*) at All Souls college, Oxford.

abbey church of Westminster on the tombs of King Edward III and of William of Valence, and on the tombs at Canterbury and Warwick respectively of Edward prince of Wales and Richard Beauchamp

Introduction earl of Warwick; while in St. George's chapel in Windsor castle there are actually nearly ninety enamelled stall-plates of Knights of the Garter of earlier date than Tudor times, extending from about 1390 to 1485, and forming in themselves a veritable heraldic storehouse of the highest artistic excellence. (See pls. xv, xvi.)

Another source of coloured heraldry is to be found in the so-called rolls of arms.

While heraldry was a living art, it obviously became necessary to keep some record of the numerous armorial bearings which were already in use, as well as of those that were constantly being invented. This seems to have been done by entering the arms on long rolls of parchment. In the earliest examples these took the form of rows of painted shields, with the owners' names written over (pl. iv); but in a few rare cases the blazon or written description of the arms is also given, while other rolls consist wholly of such descriptions, as in the well-known Great and Boroughbridge Rolls. These have a special value in supplying the terminology of the old heraldry, but this belongs to the science or grammar and not the art of it. The pictured rolls on the other hand clearly



FIG. 14. Heraldic paving tiles from Tewkesbury abbey. The three uppermost bear the arms of Despenser, Berkeley, and Beauchamp, and the large one the arms of Robert Fitz-Hamon, the founder, impaled with the singular cross of the abbey.

**Introduction** belong to the artistic side, and as they date from the middle of the thirteenth century onwards, they show how the early heralds from time to time drew the arms they wished to record.



PLATE IV. PART (REDUCED) OF AN EARLY ROLL OF ARMS BELONGING  
TO THE SOCIETY OF ANTIQUARIES OF LONDON.



## CHAPTER II

### THE SHIELD AND ITS TREATMENT

Early Forms of Shields; Later Forms; Shields of Irregular Outline and Surface; The Filling of a Shield; Apparent *versus* Absolute Uniformity; Modern Rules as to Proportion; the Use and Abuse of Quartering: its Origin and Growth; Differencing of Arms; The Scutcheon of Ulster; Diapering.

FROM these preliminary remarks we may pass to the practical consideration of the principles of heraldic art.

And first as to shields and their treatment.

The form of a shield is in itself entirely arbitrary and void of meaning. Although it varied from time to time, this was simply a matter of fashion, like the shape of an arch or the pattern of a window. Such changes must not, however, be overlooked, for it would be absurd in actual practice to use an ornate shield of the style of the fifteenth or sixteenth century for a lion of (say) the thirteenth century type, or to fill a shield of early form with charges characteristic of a later date.

During the twelfth century, shields were more or less kite-shaped, like those that were actually used, but in the thirteenth century they began to be shorter and straighter across the top. Good examples



FIG. 15. Shield with rounded corners (*c. 1259*) of Richard earl of Cornwall in the quire of Westminster abbey church.

of this type may be found on seals. In the aisles behind the quire of Westminster abbey church, the beautiful shields in the spandrels of the wall arcade, of a date not later than 1259, retain their rounded upper corners. (See figs. 2 and 15.) The next

form, with the upper corners square The Shield (figs. 16, 17), came into vogue in the second half of the thirteenth century, and has continued always in use. Owing to the



FIG. 16. Shields of English work from the tomb of William earl of Pembroke (*ob.* 1296) in Westminster abbey church.

elastic way in which its curves can be slightly altered when required, it may safely be adopted in general practice. In the earliest examples the curves begin at the top, or just below, but later on they were so struck as to increase the area

The Shield  
and its  
Treatment of the lower part of the shield in order to make more room for the charges. In some fourteenth century instances the sides continue straight nearly to the bottom, so that the shield is practically an oblong with rounded lower corners, like the shields of



FIG. 17. Seal of Hugh Bardolf showing shield with square corners. From the Barons' Letter.

the royal arms on our coinage to-day (figs. 18 and pl. VI A). A tendency in the same direction is not uncommon throughout the fifteenth century. About the middle of the same century the fashion began to prevail, alongside the other, of representing a man's arms on the same irregularly-shaped shield that he was wont to carry in the jousts. This is as wide at the bottom as the top, with its outline worked into curves, and has on the dexter, or right-hand side as borne, a deep notch

for the lance to rest in during tilting; the top and bottom of the shield are often sub-  
divided into three or more lobes or shallow lobes and its Treatment



FIG. 18. Seal and counterseal of Simon lord of Montagu, with shield of unusual form supported by two bearded men and surmounted by the castle of Corfe of which Simon became governor in 1298. The quadrangular signet displays a griffin. From the Barons' Letter.

curves. Good examples occur on seals and monuments, and some of the Garter stall-plates. (See pls. V A and B; VI B; XVII; and XXIII A.) Shields of a more ornate form



FIG. 19. Shield of ornate form, from a brass at Stoke Poges, Bucks, 1476.

are occasionally to be met with, like an example (fig. 19) on a brass at Stoke Poges of the date 1476, with graceful leaf-work curling over at the top and bottom. Shields similarly ornamented occur on the door-



PLATE V.—Examples of shaped shields.

A John Tiptoft earl of Worcester, 1449.

B William Herbert earl of Huntingdon, 1479.



way of a citizen's house now built into the The Shield  
Guildhall at Norwich (fig. 20). and its Treatment

In the simpler forms the field of a shield in painted representations is invariably shown flat; but in carvings, and occasionally on seals, a slight convexity, or even concavity, is often met with, the artistic advantages of which it is unnecessary to enlarge upon. In some of the later ornate forms, like those described above, the incurved or engrailed edge is accompanied by a field worked with a series of ridges and furrows (figs. 21 and 23). The effect of this may be good, but there is a danger of carrying it to excess and so injuring the appearance of the charges. If the shield be well covered by the bearings on it, it is generally better to use one of simple form than one with an irregular outline and ridged surface; but there is, of course, no reason why both forms should not be used concurrently in architectural or other works, as they sometimes were of old.

The same principle as the ridging of a shield to relieve the plain surface was also applied to the ordinaries upon it. An early example may be seen upon the tomb of queen Eleanor at Westminster, which has the bends in the shields of Ponthieu ridged

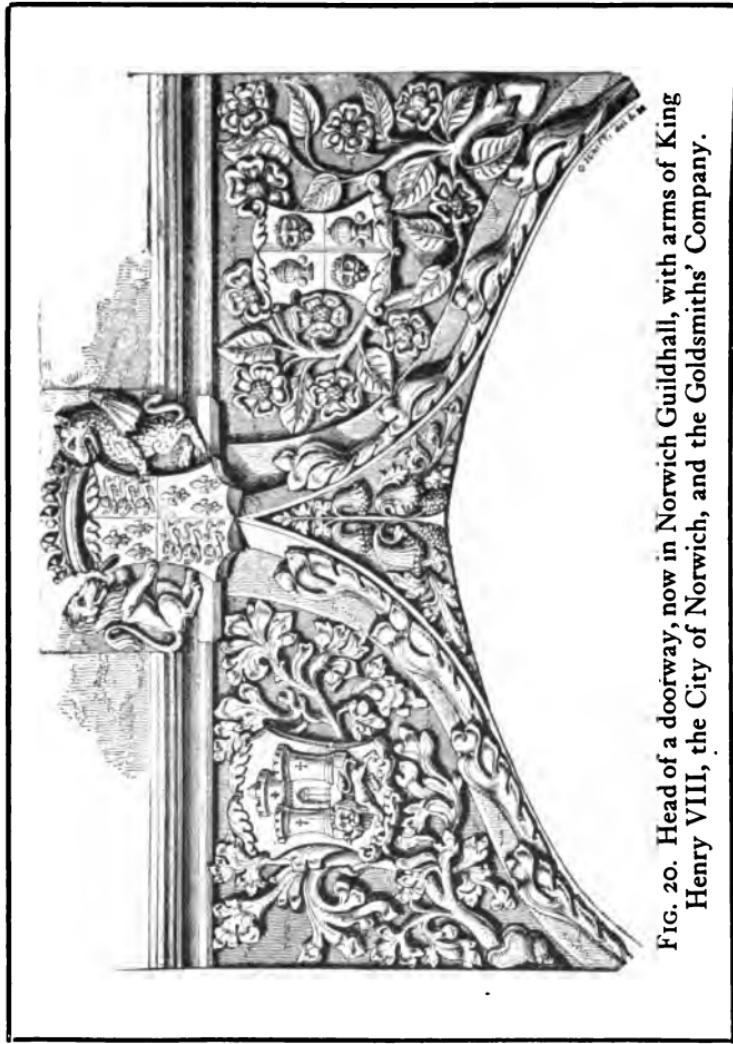


FIG. 20. Head of a doorway, now in Norwich Guildhall, with arms of King Henry VIII., the City of Norwich, and the Goldsmiths' Company.



A



John earl of Kent 1351.

B



John Mowbray, duke of Norfolk and earl marshal, 1442.

PLATE VI.—Various shapes of shields.

along the middle line. The shield borne by Brian FitzAlan (*ob.* 1302) in his effigy at Bedale has the alternate bars of his arms (*barry of eight pieces gold and gules*) treated in the same way. Another instance may



FIG. 21. Shield with engrailed edges (*c.* 1520) from the chantry chapel of abbot Thomas Ramryge in St. Albans abbey church.

be seen on the effigy of Sir Richard Whatton (*c.* 1325) at Whatton, Notts, in which a bend though charged is ridged. The shields on the tomb of Guy lord Bryen (*ob.* 1390) at Tewkesbury (fig. 22) furnish typical later examples, while during the fifteenth and early sixteenth centuries instances are as common as the curved and

ridged shields described above, especially as regards crosses and saltires, as at St. Albans, the George Inn at Glastonbury (fig. 23), and elsewhere.

In monumental effigies the shield borne by a knight often has a convex or rounded

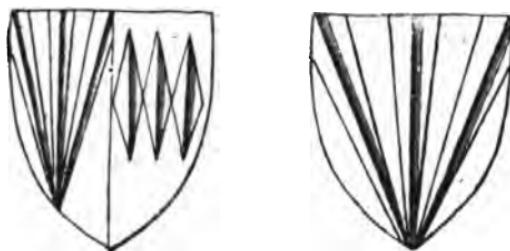


FIG. 22. Shields with ridged charges, from the monument of Guy lord Bryen (*ob.* 1390) in Tewkesbury abbey church.

surface (fig. 24), and in late fifteenth century and Tudor architecture otherwise flat shields sometimes have the middle swelled out, as on dean Gunthorpe's oriel at Wells, in a manner very popular in Renaissance work. (See figs. 111 and 195.)

A reference to a number of good ancient examples of heraldic shields or banners will disclose the care that has been taken to occupy the field, as far as possible, with whatever is placed upon it (figs. 25, 26, 27). A lion or an eagle, for instance, will

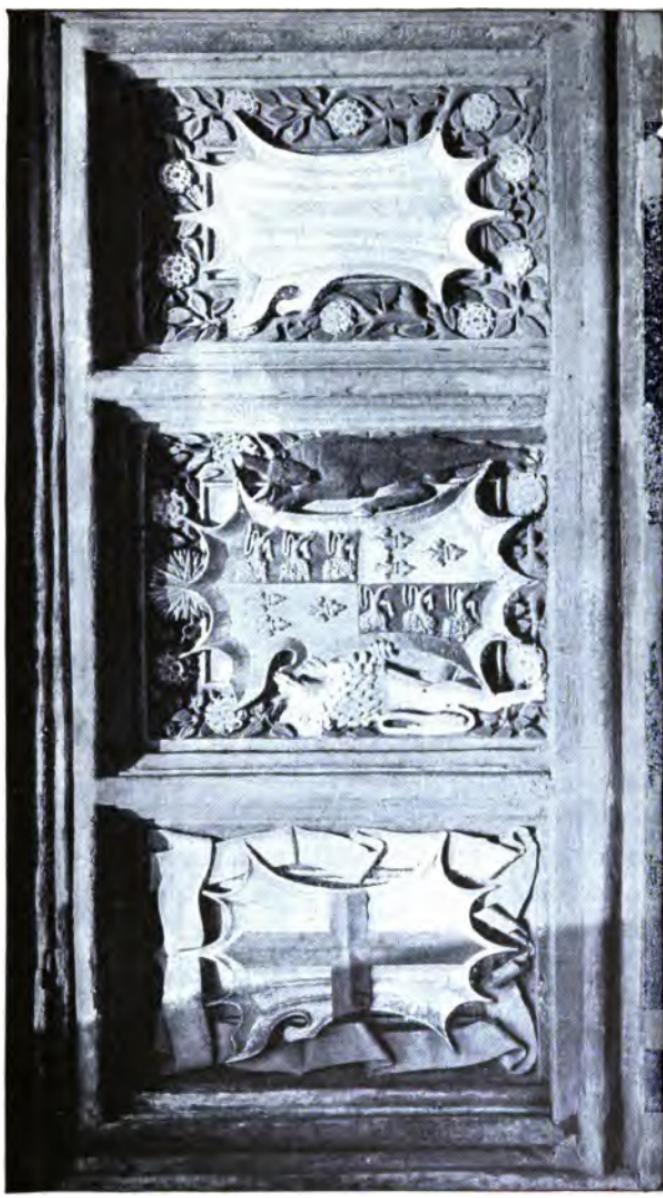


FIG. 23. Armorial panels, the middlemost with the arms, supporters, and badges of King Edward II, from the George Inn at Glastonbury.

The Shield  
and its  
Treatment have the limbs and extremities so spread out as to fill every available space; and the same will be found in every group or

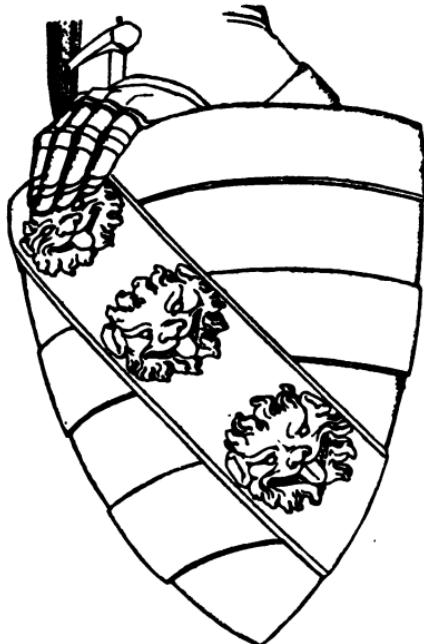


FIG. 24. Shield with curved surface from an effigy of a Pembridge at Clehonger, Herefordshire.

combination of objects capable of arrangement or extension.

Even with most unpromising combinations, or a group that cannot be extended or

modified at all, or with a single charge like The Shield a fleur-de-lis, or ordinary such as a bend <sup>and its</sup> Treatment (fig. 30), pale, or chevron (pl. VIII A), a judicious adjustment of proportions, or



FIG. 25. Shield from the seal of Henry Percy  
(from the Barons' Letter) with well-drawn  
lion.

some equally common-sense method, enabled a medieval artist to make his shield look well.

Another point that may be noticed in all old work is, that in shields containing several similar objects, no two are exactly

The Shield alike. If the charges be, for example, and its Treatment three roses or three roundels or three lions (fig. 32), two will be placed in the



FIG. 26. Shield with a leaping lion, from a brass (*c.* 1380) at Felbrigge in Norfolk.

upper and the third in the lower part of the shield. But the latter will often be somewhat larger than the others, and these, in turn, will differ slightly the one from the other as they do in nature. So, too,

in a case like the three leopards of the King The Shield of England, whether displayed on shield or <sup>and its</sup> Treatment in banner, no two are exactly alike, but



FIG. 27. Shield with an eagle from a brass at Great Tew, Oxon, c. 1410.

each differs somewhat from another in pose or in size (fig. 32). Even when the same charge is repeated many times, like the fleurs-de-lis in the old arms

of France, any possible chance of mechanical monotony is avoided by a trifling variation in the shape of each, as in the shield of the King of France in the early series at Westminster (fig. 34).

Another fact is that in the old work



FIG. 28. Seal of Queen's College, Oxford,  
1341, with well-filled shields.

lines and curves are hardly ever quite true, but drawn by hand instead of with pen or compasses. The modern artist, on the contrary, usually draws his lines and curves with mechanical precision ; his charges are exact copies one of another ; the fact that they do not fill the field (*pace* the royal arms on the coinage) is to him quite unimportant, and the final result is that under no circumstances will his work look well.

Even in old stencilling a pleasing effect The Shield  
never seen in modern work of the kind was <sup>and its</sup> Treatment  
produced through a not too rigid adherence to a regularity of application.



FIG. 29. Shield with a griffin, from a brass of 1405 at Boughton-under-Blean, Kent.

Another cause of the bad effect of much modern heraldry is the unnecessary adherence to the rules laid down in some of the textbooks and manuals as to the relative

The Shield widths of ordinaries and subordinaries.  
and its Treatment The old heralds certainly did not fetter



FIG. 30. Seal of Peter de Mauley IV (from the Barons' Letter) showing a simple well-balanced shield.



FIG. 31. Shield with a bend counter-flowered from the brass of Sir Thomas Bromfleet, 1430, at Wymington, Beds.

themselves with such shackles. A cheveron, The Shield  
a bend, a fesse, or a cross was drawn of the <sup>and its</sup> best proportion to look well (figs. 35, 36). Treatment  
If charged it would be wider than when



FIG. 32. Shield with three lions, from a brass at Stanford Dingley, Berks, 1444.

plain. If placed between charges it was drawn narrower, if itself uncharged, and thus took its proper relative position with regard to the size and arrangement of the charges. So too with a border; if uncharged or merely gobony (*i.e.* formed of short lengths of alternate colours) or



FIG. 33. Shield of the royal arms done in boiled leather, from the tomb of Edward prince of Wales at Canterbury, 1376.

engrailed, it was drawn very narrow, and The Shield even if charged it was not allowed much and its greater width (figs. 38, 39). It thus treatment never unduly encroached upon the field or

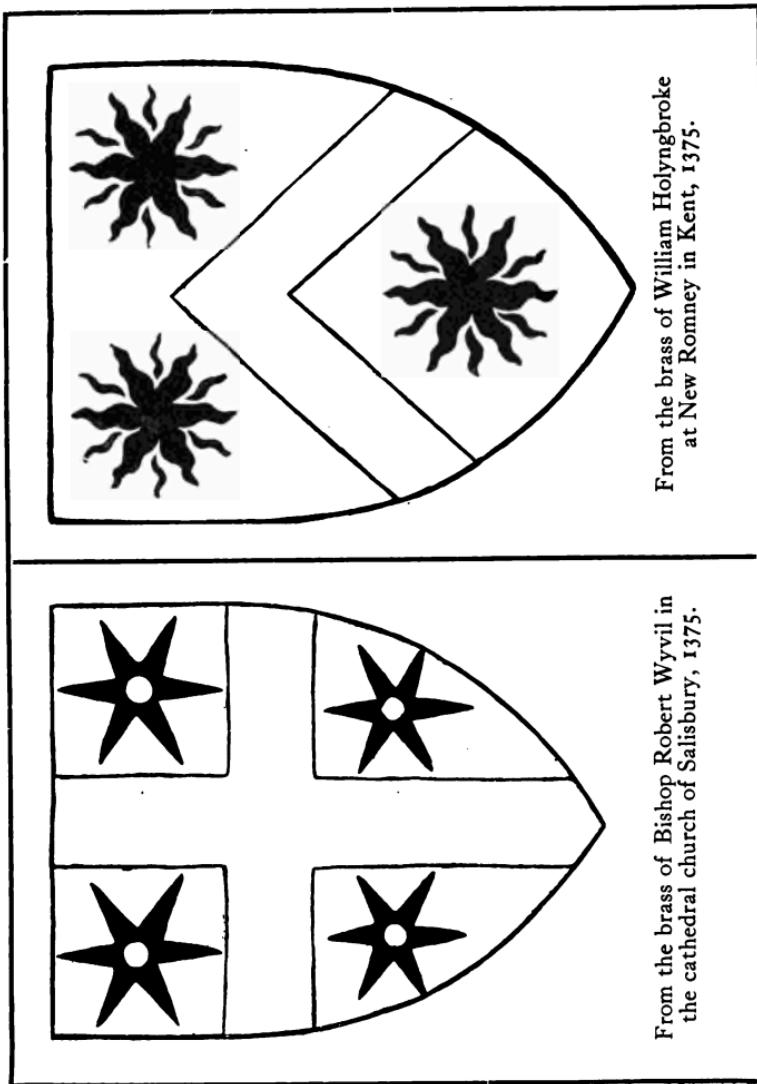


FIG. 34. Shield of the King of France, c. 1259, in the quire of Westminster abbey church

other contents of the shield, and yet remained an artistic addition in itself. The curious bordering known as the treasure, which is almost peculiar to Scotland, and familiar to us through its occurrence in the shield of our Sovereign, is drawn sufficiently narrow in all good examples to leave

ample room for the ramping lion it fences in, and its frieze of fleurs-de-lis is formed of a good number of flowers, instead of the eight considered sufficient in the royal arms of to-day. Even a chief, if necessary, was enlarged from the "less than one-third of the shield" of to-day to the one-half of it, or even more, as may be seen in some of the examples of the arms of the monastery in the abbey church of Westminster, or in those of the town of Southampton.

Another feature of early heraldry which it is well to bear in mind is the sparing use of what is known as quartering, or the method of combining in one shield the arms of two or more persons or families. One of our oldest instances of this occurs on the tomb of Queen Eleanor, the first wife of King Edward I, at Westminster, and shows her paternal arms of Castile and Leon so arranged (fig. 40). Another early example occurs in the Great Roll, *temp. Edward II*, where the arms of Sir Simon Montagu (*ob. c. 1316*), *silver a fesse indented gules of three indentures*, are quartered with *azure a gold griffin*. So long as the shield contained only four quarters, with the first and fourth, and the second and third, respectively, alike, the effect was often good, as in the cases just



From the brass of William Holyngbroke  
at New Romney in Kent, 1375.

From the brass of Bishop Robert Wyvill in  
the cathedral church of Salisbury, 1375.

Figs. 35 and 36. Shields with uncharged ordinaries.

noted, or in the beautiful arms of France and England combined used after 1340 by King Edward III (fig. 41). There are also many examples, as in the well-known bearings of

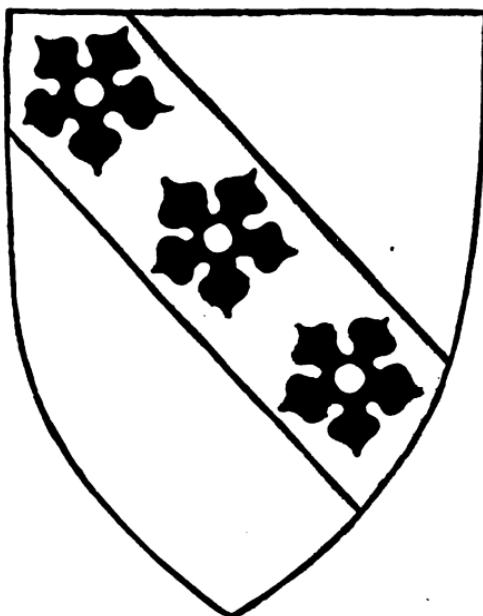


FIG. 37. Shield with a charged bend from  
a brass at Kidderminster, 1415.

the Veres and of the Despensers, where a quarterly disposition of the shield forms the basis of the arms. But when, as became common in the fifteenth century, quarters were multiplied or subdivided, the artistic





A

Queen Anne of Bohemia, 1382.



B

John of Gaunt's privy seal as King of Castile, 1372.

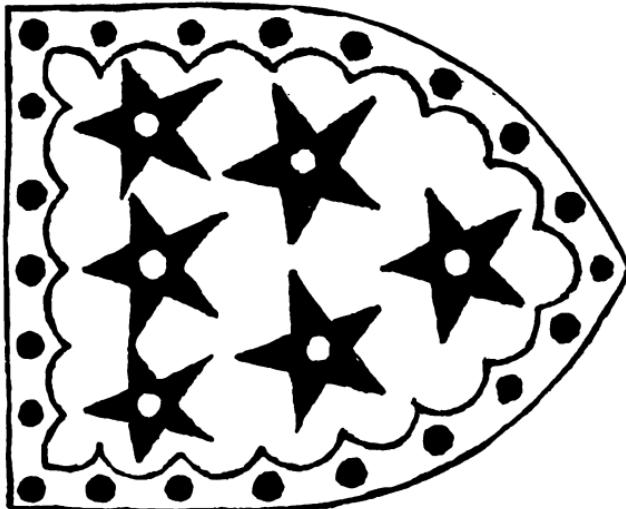
PLATE VII.—Examples of Quartering.

effect of the old simple shield was lost or destroyed. As the principle was further extended, especially in Tudor and Stewart times, the result became more and more confused in appearance, until the field resembled rather a piece of coloured patch-work than a combination of various arms all more or less beautiful in themselves.

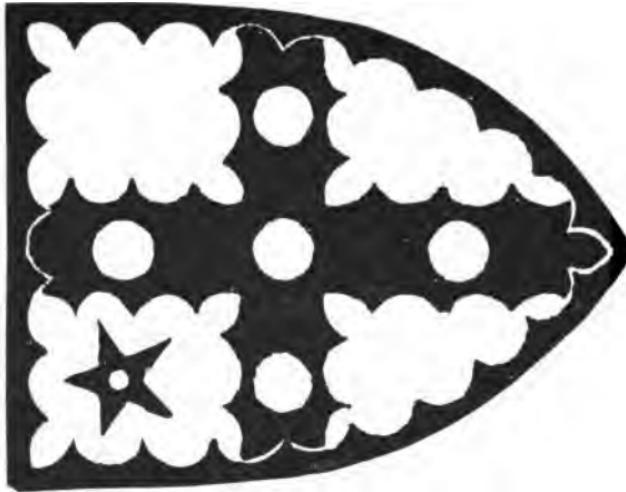
The origin and growth of these combinations, which actually are perfectly lawful and proper, and yet often quite accidental, can easily be illustrated by a few typical examples.

In 1382 King Richard II, who used the same arms as his grandfather, a quarterly shield of Old France and England, married Anne of Bohemia, daughter of the Emperor Charles IV. As her shield was also a quartered one, the combined arms of the king and his queen, as shown upon her seal, formed a shield of eight quarters (pl. VII A). This was further complicated through the later assumption by King Richard of the arms assigned to St. Edward (fig. 43), a cross between five birds; and the eight-quartered shield with this clumsy addition at one side may be seen on the Felbrigge brass.

These arms of St. Edward were used for



From the brass of Thomas Waly sel, c. 1420,  
at Whitchurch, Oxon.



From the brass of William Grevel, 1401, at  
Chipping Campden in Gloucestershire.

Figs. 38 and 39. Shields with engrailed borders, plain and charged.



FIG. 40. Quartered shield of Queen Eleanor of Castile, from her tomb at Westminster, 1291.

a time duly 'differenced' in conjunction with his own quarterly arms by Henry of

Lancaster, afterwards King Henry IV, and are impaled with those of his wife, Mary de Bohun, on his seal (1399) as duke of Hereford. Artistically the lop-sided effect so produced is quite unhappy.

Many fifteenth century shields show



FIG. 41. Arms of King Edward III, from his tomb at Westminster.

forth, by the simple quartering of a man's arms with those of his wife or his mother, his succession or summons as a lord of parliament, or his inheritance of great estates.

But this simplicity was gradually destroyed when the added quartering was itself quartered, as in the arms of Richard

The Shield  
and its  
Treatment

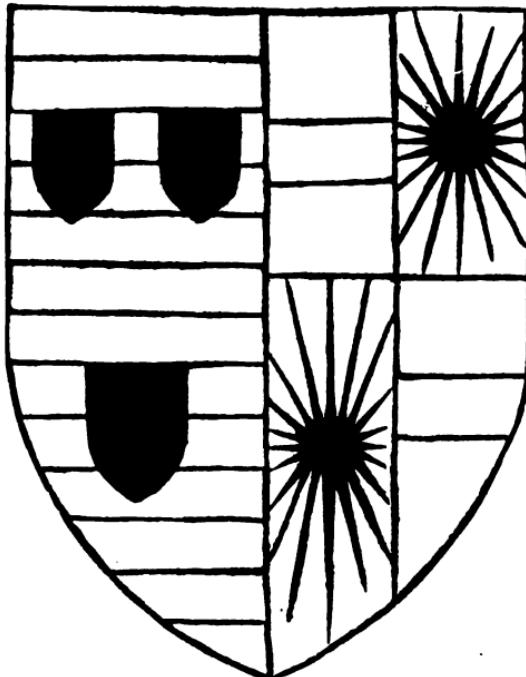


FIG. 42. Shield with impaled quarters from the brass of Peter Halle, c. 1420, at Herne in Kent.

Nevill earl of Salisbury (see pls. xvii A and xxii B), or the quarterings were all different, as in the case of Humphrey Stafford duke

The Shield  
and its  
Treatment of Buckingham. When but a year old he succeeded his father as earl of Stafford, and on his mother's death he became earl



FIG. 43. Arms of St. Edward, from the tomb of Edmund duke of York, *ob.* 1402, at King's Langley.

of Buckingham, Hereford, Northampton, Essex, and Perche ! These dignities are



FIG. 44. Seal of Humphrey Stafford earl of Buckingham, Hereford, Stafford, Northampton, and Perche, as captain of Calais and Lieutenant of the Marches, 1442.

duly displayed in the quarterings of his arms on his seal, as follows : 1. The quartered arms of his mother, for the earldom of Buckingham, 2. Bohun of Hereford, 3. Bohun of Northampton, 4. Stafford (fig. 44).

When Henry duke of Buckingham succeeded in 1460 to all the dignities of duke Humphrey his grandfather, he wisely elected, by the advice of the kings-of-arms, to drop the above quarterings, and to use only the arms of his great-grandmother, who as sister and heir of Humphrey duke of Gloucester and earl of Buckingham bore *France and England quarterly within a border silver.*

About 1433 Margaret, daughter of Richard Beauchamp earl of Warwick, was married to John Talbot earl of Shrewsbury, and she thereupon had a beautiful seal engraved, with two large shields of arms hung side by side by their straps from a ragged staff, the badge of her father's house (pl. xxvii B). This charming composition is, however, quite spoilt through the complicated treatment of the shields. One of these bears the arms of husband and wife conjoined, the other those of the lady's father. The earl of Warwick's shield is a quartered one of

Beauchamp and Newburgh, with a small superimposed scutcheon. The earl of Shrewsbury's arms also consisted of four quarters, to which his wife added her four (omitting the scutcheon), and thus made a patchwork of eight.

A more remarkable and equally accidental case may be illustrated by the brass of Sir Humphrey Bourchier (1471) in the abbey church of Westminster.

This displays four shields: one has the arms of Bourchier quartering Lovain and impaling the quarterly arms of Berners; and another, the six quarterings of Sir Humphrey's wife, Elizabeth Tylney. In a third shield these are quite properly impaled, with a resultant of fourteen quarters. In the fourth shield these are quartered together, and so produce a dreadful confusion of twenty-eight quarters! It is not necessary here to show how these shields might have been simplified in themselves, but from the artistic standpoint there cannot be any doubt that the two first should at least have been kept separate. The many other examples to be found in the illustrations of this book will serve as useful reminders of the greater advantage artistically of simpler treatment.

It is moreover well to remember that in the majority of cases there is not the least need in actual work to produce a great many quarterings in a shield. In numerous examples, especially in the sixteenth century and later, they were assumed merely for display, and to reduce them to a reasonable few is often a most desirable thing.

It is difficult without knowledge of individual cases to lay down any definite rules for dealing with quarterings, but there can be no question that in general a shield looks best without any at all. In the case of a man with a compound name or title, who represents more than one family or dignity, it would be legitimate to add a quartering on that account, but only of the actual arms of the family or dignity represented. It is however so hard to draw a line or to restrain the wishes of clients that the fifteenth century example of Henry duke of Buckingham should ever be borne in mind.

As soon as the principle of hereditary descent of armorial bearings became established, the necessity arose of making some slight difference between the arms of a father and those borne by his sons. This was usually done by adding to the paternal

arms such more or less unobtrusive device The Shield  
as a label, or narrow border, or a small <sup>and its</sup> Treatment  
charge like a crescent or a molet.

The lord John of Eltham, son of King Edward II, bears upon his tomb at Westminster a beautifully carved shield of the arms of England differenced by a border of France; and one of the sons of King Edward III, Thomas of Woodstock, differenced his father's arms by a silver border, as at an earlier period did Edmund earl of Kent, the youngest son of King Edward I.

The label is a narrow band with long pendent strips or pieces, usually three, but sometimes four or five in number, placed upon and across the upper part of a shield (fig. 45). It is now used to distinguish the arms of an eldest son from those of his father, but this was not always the rule, and younger sons of King Henry III and King Edward I, and at least three of the sons of King Edward III, besides the Prince of Wales, bore distinctive labels for difference. Anciently, the label was very narrow, and the pendent pieces of equal or nearly equal width throughout, even when charged with devices, as they sometimes were. The colour

was also a matter of choice. The first three Edwards, during their fathers' lifetime, successively bore blue labels, sometimes of three, sometimes of five pieces,



FIG. 45. Shield of Sir Hugh Hastings, from the Elsing brass (1347), with diapered maunch and a label of three pieces.

while the younger brother of King Edward I, Edmund earl of Lancaster, used a label of France (blue with gold fleurs-de-lis) of four pieces, and Thomas of Brotherton,

second son of King Edward I, a silver label The Shield  
and its  
Treatment of three pieces.

In the case of the sons of King Edward III, the Prince of Wales bore at first a silver label of five and later of three pieces; Lionel duke of Clarence seems to have borne at one time a gold label with a red cross on each piece for Ulster, and at another a silver label charged on each piece with a red quarter for Clare; John of Gaunt duke of Lancaster bore an ermine label for his earldom of Richmond (pl. II); and Edmund duke of York a silver label with three red roundels on each piece (pl. XXI B). The rolls of arms furnish instances of labels of all colours, and with pieces charged with various devices such as leopards, eagles, castles, martlets, etc.

Differencing with labels was likewise extended to crests, and a good example may be seen on the monument of Edward prince of Wales (*ob.* 1376), at Canterbury (fig. 46), as well as in fig. 139.

In modern heraldry the label is often drawn unduly wide, with short and ugly wedge-shaped pieces hanging from or sticking on to it, and sometimes it does not even extend to the sides of the shield. The result is that instead of its being a

comparatively unobtrusive addition to the arms the label becomes unduly conspicuous and void of all artistic effect.



FIG. 46. Part of the gilt-latten effigy of Edward prince of Wales at Canterbury, showing labels over both the arms and the crest.

The old way of differencing by the addition of a crescent, molet, or similar device,

was generally carried out in quite an artistic fashion on account of the care taken to place the device agreeably, a favourite position being on the principal ordinary or charge of the arms.

Many cadets of the great family of Nevill, for example, differenced the arms of their house, *gules a saltire silver*, by placing the device on the middle of the saltire, and some of the Beauchamps placed the differencing mark on the fesse of their arms. In other cases the device was placed in the upper part of the shield, or in some other such point where it would least interfere with or be confounded with the charges.

One of the most difficult differences an artist has to contend with to-day is the silver scutcheon with a red hand which is placed upon the arms of baronets. Its position of course varies, and may often be altered with advantage, and it looks all the better if drawn not unduly large and with a simple heater-shaped shield. But some artists wisely leave it out altogether.

In the case of all devices introduced as differences it will generally be found advisable to draw them to a somewhat smaller scale than the charges already in the arms.

The Shield comparative!  
and its arms the labo  
Treatment and void of

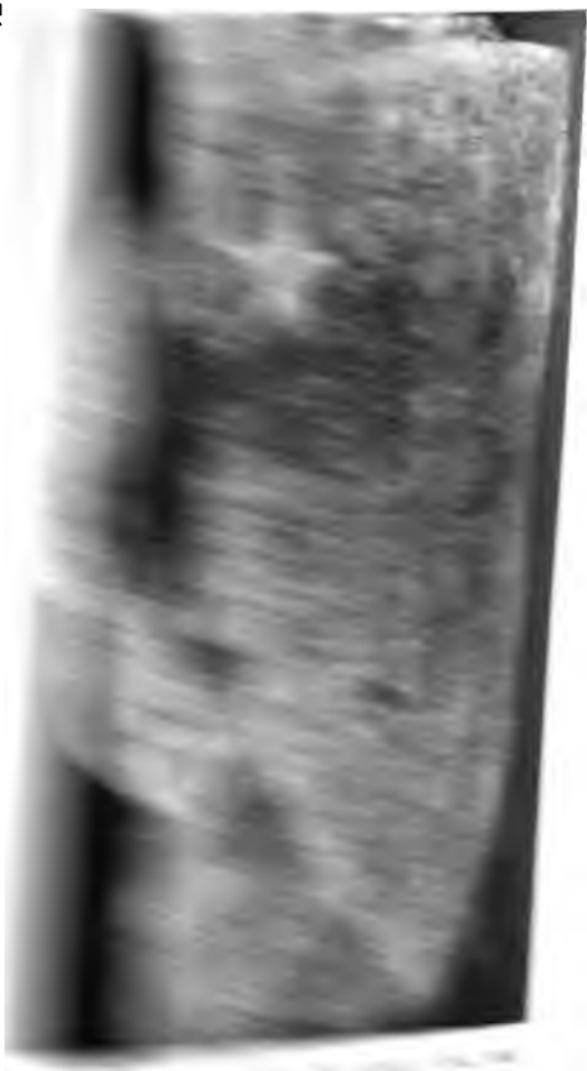


FIG. 46.  
prince  
over b

The o  
dition of  
102

PLATE VIII.—Examples of diapered shields.

B John Tiptoft.



C Elizabeth, wife of  
John la Warre, in 1393.



A  
Humphrey earl of Stafford,  
in 1429.





FIG. 47. Diapered shield of the arms of Vere, from an effigy in Hatfield Broadoak church, Essex.

PLATE VIII.—Examples of diapered shields.

A  
Humphrey earl of Stafford,  
in 1449.



B John Tiptoft.



C Elizabeth, wife of  
John la Warre, in 1393.





In many ancient heraldic shields, especially in painted glass, and to a lesser extent in carved work and on seals, the plain uncharged surfaces of the field or ordinaries are relieved by covering them

The Shield  
and its  
Treatment



FIG. 48. Diapered shield from the seal of Robert Waldby archbishop of York, 1390, for the regality of Hexham.

with the purely ornamental decoration called diapering (figs. 45, 48). An early instance in relief occurs on the shield of the effigy in the Templars' church in London usually ascribed to Geoffrey de Magnavilla; and another delicately sculptured example of later date

The Shield is to be seen on the Vere effigy in Hatfield Broadoak church in Essex (fig. 47).  
and its  
Treatment



FIG. 49. Diapered Shield of the arms of Clun, from the monument of the lady Eleanor Percy (*ob.* 1337) in Beverley Minster.

Several fine instances of painted diapering will be found in Stothard's *Monumental*

*Effigies.* This beautiful treatment has, happily, been largely revived of late years

The Shield  
and its  
Treatment



FIG. 50. Diapered shield of the arms of Percy,  
from the monument of the lady Eleanor  
Percy (*ob.* 1337) in Beverley Minster.

by the glass painters, who use it quite successfully, probably from the ease with

which in their case it can be applied. Modern carvers use it very sparingly, and this perhaps is as it should be, for diapering needs to be done with great skill in sculpture to look well. A careful study therefore of old examples is advisable, in order thoroughly to understand the principles of its application.

Some of the finest diapered shields in carved work occur in the spandrels of the splendid monument of the lady Eleanor Percy in Beverley Minster (figs. 49, 50). Good instances are to be found on seals, and a number of these are here illustrated in order to show the proper treatment of diapering. (See pls. VIII. XII. and XXVII A.)

It is of course to be borne in mind that diapering is merely a surface decoration, and it must not on any account be emphasized by any difference of colour from that of the field or ordinary it relieves, nor must it be treated with such prominence as to render it liable to be mistaken for a charge or charges.

Diapering can be represented effectively in embroidered work by the use of flowered or patterned damasks, as may be seen in the banners in St. Paul's cathedral church in the chapel of the Order of St. Michael and St. George.

## CHAPTER III

### THE SHIELD AND ITS TREATMENT *(continued)*

Armorial Bearings of Ladies; Use of Lozenges and Roundels as variant forms of Shields; Arms of Men on Lozenges; Combinations of Shields with Lozenges and Roundels of Arms on Seals and in Embroideries

BEFORE leaving the subject of the shield a few words must be written about the armorial bearings of ladies.

It has always been the practice for the daughters of a house to bear, without difference or alteration, the arms of their father. This practice has been departed from only in quite modern times, by the addition of distinctive labels to the arms borne by our princesses. To the manner in which married ladies have arranged or 'marshalled' their arms reference will be made later, but it is necessary here to call attention to the fact that it has been customary for a long time to place the arms of widows and single ladies upon shields that are lozenge-shaped. A good

The Shield early example is that from the monument  
and its in Westminster abbey church of Frances  
Treatment



FIG. 51. Lozenge of arms from the monument  
at Westminster of Frances Brandon duchess  
of Suffolk, *ob.* 1559.

Brandon duchess of Suffolk, *ob.* 1559,  
shown in fig. 51.

This singularly inconvenient form of  
shield, upon which it is often impossible

to draw the arms properly, began to be used early in the fourteenth century.

The Shield and its Treatment

It was not, however, used for or restricted to the arms of ladies, since the evidence of seals shows that it was at first used to contain the armorial bearings of men. There can likewise be little doubt that it and the roundel, which was also charged with arms, were contemporaneously invented by the seal engravers as variants from the ordinary form of shield; and it is interesting to note that the majority of the examples occur on seals which have a background or setting of elaborate tracery.

The roundel seems to have originated in the covering of the entire field of a circular seal with the arms of its owner, such as the leopards of England which are so disposed in a counterseal of Edward of Carnarvon as prince of Wales. Two seals of John of Gaunt duke of Lancaster, engraved probably in 1372, show a similar treatment: the one bearing his arms impaling, and the other his arms impaled with, those of Castile and Leon (pl. VII B). The former commemorates his marriage with Constance of Castile, and the latter the duke's claim in right

The Shield  
and its  
Treatment

of his wife to the kingdom of Castile  
itself.

A large enamelled roundel, *party gules and azure with a gold charbocle*, accompanies the shield and crested helm which, with it, form the stall-plate of Ralph lord Bassett (c. 1390) at Windsor.

One of the lesser seals appended to the



FIG. 52. Seal of Robert FitzPain  
with arms in an oval.

Barons' Letter, that of Robert Fitz Pain, is an oval filled with the owner's arms (fig. 52).

One of the earliest examples of arms on a lozenge is on a seal of Thomas Furnival, who died in 1279, and another but little later is furnished by the seal of William de Braose, appended to a deed of either 1282 or 1314 at Magdalen College, Oxford (pl. IX B).



B  
William Braose,  
1282.



C  
Parnell Bensted,  
in 1359.



A  
William  
Paynel,  
in 1301.



D  
Elizabeth of Clare.



E

PLATE IX.—Use of lozenges and roundels of arms.



That of William Paynel, appended to The Shield  
the Barons' Letter, also has his arms on a <sup>and its</sup> Treatment  
lozenge (pl. IX A).

The first seal of a lady in which lozenges  
of arms occur is probably that of Joan,  
daughter of Henry count of Barre and



FIG. 53. Seal of Joan de Barre, wife of John  
de Warenne earl of Surrey, 1306.

Eleanor daughter of King Edward I, who married in 1306, John de Warenne earl of Surrey (fig. 53). This has five lozenges arranged in cross: that in the middle has her husband's checkers, those on each side her father's barbels, etc., and those above and below the three leopards of England. The lady's descent from King Edward is further shown by the castles and lions of his consort Eleanor of Castile.

Another interesting example, of a date about 1320, is the seal of Parnel, daughter of H. de Grapenell, and widow (1) of John FitzJohn and (2) of Sir John Bensted (*ob.* 1323). This has in the middle a shield of the arms of Bensted, *gules three gold gemell-bars*, between four lozenges, apparently for Grapenell and Fitz-John (pl. ix c).

Contemporary with Parnel Bensted's seal are two others in which roundels are used instead of lozenges. Both are tracery seals of Elizabeth daughter of Gilbert of Clare earl of Gloucester, and Joan daughter of King Edward I and Queen Eleanor of Castile. She was thrice married : first, about 1306 to John of Burgh, son of Richard earl of Ulster; secondly to Theobald lord Verdon; and thirdly to Roger lord d'Amory, who died in 1322.

One of these seals has in the middle, in a shield, Elizabeth's own arms of Clare impaling Burgh within a black border bedewed with tears. Above and below are roundels of Clare, and on either side other roundels of Verdon and d'Amory. In the interspaces are the castles and lions of Castile and Leon (pl. ix d).

The other seal is similarly arranged, but has in the middle a large shield of d'Amory,



John de Bohun, earl of  
Hereford, 1322.



Hugh Courtenay, earl of  
Devon, 1334.



Henry Sturmy, lord of Savernake Forest, 1355.



Elizabeth, wife of Walter  
Bermyngham, in 1341.



Sibyl, wife of Sir  
Edmund Arundel,  
1350.

PLATE X.—Use of lozenges and roundels of arms.



between roundels of arms of the lady's other husbands above and below, and of Clare for her father or herself on either side. The interspaces again contain castles and lions (pl. IX E). The Shield  
and its  
Treatment

Four other early seals of great artistic merit displaying roundels may also be described, especially since they are apparently the work of the same engraver. They are filled with tracery, consisting of a triangle enclosing a circle, which contains a large shield, with cusped circles on its sides containing roundels or devices.

The first is for Mary de Seynt-Pol, who married in 1322 Aymer of Valence earl of Pembroke (fig. 54). The shield bears the dimidiated arms of husband and wife; on a roundel in base are the arms of her mother; and higher up are roundels of England and France, out of compliment to King Edward II and Queen Isabel.

The second is for John de Bohun earl of Hereford, and has a large shield of Bohun with roundels also of Bohun. It was probably engraved in 1322, and before the earl's marriage in 1325 (pl. X A).

The third is for Richard FitzAlan earl of Arundel (1330-1), who succeeded to the vast Warenne estates in 1347. It has

in the middle a shield of FitzAlan, and about it three roundels with the checkers of Warenne.

The fourth is for Hugh Courtenay earl of Devon (1334-5-40) or his son Hugh (1340-77). The shield displays the arms



FIG. 54. Seal of Mary de Seynt-Pol, wife of Aymer of Valence earl of Pembroke, 1322.

of Courtenay and in each of the outer circles is a sexfoil (pl. x b).

To these examples may be added a fifth of about the same date, for Henry Sturmy or Esturmy, lord of the forest of Savernake. This has the Sturmy shield in the middle, between two roundels of the Hussey arms, and a third roundel above with the tenure horn of Savernake Forest (pl. x c).

Other seals that may be quoted in illustration of the indiscriminate use of shields, roundels, and lozenges during the fourteenth century are those of: (1) Juliana, daughter of Thomas Leybourne, and wife of John lord Hastings (*ob.* 1325), with a shield of Hastings impaling Leybourne, encircled by six lozenges of arms indicative of other alliances and descents, derived from the fact of the lady having been married thrice; (2) Elizabeth de Multon, wife of Walter Bermyngham, with the shield of Bermyngham surrounded by six roundels of other arms; (3) Maud, daughter of Bartholomew Badlesmere, and wife in 1336 of John de Vere earl of Oxford (fig. 55), with a shield of Vere between lozenges of Clare, Badlesmere (her father and herself), Clare with label (mother), and Fitz-Payn (first husband); (4) Maud daughter of Henry earl of Lancaster, married first to William of Burgh earl of Ulster, and secondly (in 1343-4) to Sir Ralph Ufford (fig. 56), with lozenges of Lancaster (father and herself) above and Chaworth (mother) below, and shields of Burgh and Ufford (husbands); (5) Sybil, daughter of William Montagu earl of Salisbury and Katharine Graunson, with shield of FitzAlan with a

label, for her husband Sir Edmund of Arundel, second son of Edmund FitzAlan earl of Arundel, between lozenges of Montagu and Graunson (pl. x E);\* and (6) Elizabeth, widow of Sir Gilbert Elsefield, with a lozenge of Elsefield between four roundels of other arms (impression 1382-3).



FIG. 55. Seal of Maud Badlesmere, wife of John de Vere earl of Oxford, 1336.

Alice, wife of Thomas of Heslerton, has on her seal (impression 1374) a large lozenge of the arms of Heslerton (*gules six silver lions with gold crowns*) within a quatrefoil, outside of which are four small banners of arms with martlets between.

Lastly may be noted a seal of Roger Foljambe, attached to a deed of 1396-7,

\* Impression attached to a deed in the British Museum, 1350-1.

having a lozenge of his arms (*a bend and six scallop shells*) surrounded by his word or motto.

The Shield and its Treatment

But seals are not the only authorities for the indiscriminate use of roundels and lozenges as well as shields of arms. In the Victoria and Albert Museum at South



FIG. 56. Seal of Maud of Lancaster, wife  
(1) of William of Burgh earl of Ulster and  
(2) of Sir Ralph Ufford, 1343-4.

Kensington is an enamelled coffer of late thirteenth century work decorated with lozenges of arms of England, Valence, Dreux, Angouleme, Brabant, and Lacy. The famous Syon cope *de opere Anglicano*, also in the Victoria and Albert Museum, has the existing orphrey filled with large armorial roundels and lozenges, and its border is composed of a stole and fanon embroidered throughout with lozenges of

The Shield  
and its  
Treatment arms. (See fig. 57.) Christchurch, Canterbury, in 1315 possessed an albe 'sewn with lozenges with the arms of the king of England and of Leybourne,'\* and another 'sewn with the arms of Northwode and Ponyngg in squares;† also an albe 'sewn with divers arms in lozenges with purple frets with a stole and fanon of the same work,'‡ evidently not unlike those on the Syon cope.

It may also be noted that the pillows beneath the head of the effigy at Westminster of Aveline countess of Lancaster (*c.* 1275) are both covered with heraldic lozenges: on the upper one with the arms of her husband alternating with the lion of Redvers; on the lower with the vair cross on red of her father, William of Forz earl of Albemarle. The gilt metal bed plate under the effigy of William of Valence earl of Pembroke (*ob.* 1296), likewise at Westminster, is also covered with a lozenge diaper of England and Valence, still bright

\* 'consuta de losenges cum armis regis Anglie et de Leyburn.'

† 'consuta de armis de Northwode et Ponyngg in quadrangulis.'

‡ 'consuta de diversis armis in lozengis cum frectis purpureis cum stola et manipulo ejusdem operis.'



FIG. 57. The Syon Cope, now in the Victoria and Albert Museum.

The Shield  
and its  
Treatment with the original enamel; the workman-  
ship of this, however, is probably French.

The restriction of the lozenge to the arms of ladies has clearly therefore no medieval precedent, and there is not any reason why the modern custom should not be set aside when for artistic reasons a shield or roundel is preferable.





A Roger of Leybourne, ob. 1284.



B Henry de Percy, in 1301.

PLATE XI.—Early examples of crests.

## CHAPTER IV

### THE TREATMENT OF CRESTS

Origin of Crests; Earliest Example of Crests; Ways of wearing Crests; The Helm and its Treatment; Modern Use of Helms; Absurd Crests; Use of Crests other than by individuals; The comparative sizes of Helms and Crests.

A CREST was originally, as its name reminds us, a tuft or plume on the head of a bird. Such a plume or tuft, or bush as it was often called, was fixed in early times as an ornament on the top of a helm, of which it thus formed the crest. Other devices, such as could conveniently be so worn, were soon used for the same purpose, and like armorial bearings became associated with particular individuals. In later days, when the helm enveloped the whole head, the crest played a useful part in revealing the wearer's identity, though his face was hidden.

One of the earliest suggestions of a crest in English armory appears on the second great seal (of 1198) of King

Richard I, whose cylindrical helm has a leopard upon the cap with two wing-shaped fans above turned in opposite directions. On many seals of the second half of the thirteenth century, as for instance on those of Robert de Vere earl of Oxford (1263)



FIG. 58. Seal of Thomas de Moulton, with fan-shaped crest on helm and horse's head. From the Barons' Letter.

and Henry de Laci earl of Lincoln (1272), the knight is represented as riding in full armour, with the helm surmounted with a fan-shaped plume, which is also repeated upon the horse's head. (See also fig. 58 and pl. xi b).





A



B

PLATE XII.—Early uses of crests, on seals of William Montagu earl of Salisbury, 1337-44.

An early use of a crest proper is furnished by the seal of Roger of Leybourne (*ob.* 1284). This shows his shield of arms (bearing six lions) hung upon a tree, with his banner (charged with one lion only) behind, and at one side a helm with lion crest (pl. XI A). Thomas of Berkeley in 1295 has upon his seal a shield flanked by two mermaids and surmounted by a helm carrying a mitre for a crest: Thomas earl of Lancaster (1296) on two separate seals has a wiver, or two-legged dragon, upon his helm, and this again is repeated upon his horse's head (fig. 59). The seal of his brother Henry of Lancaster, appended to the Barons' Letter, also shows his helm crested with a wiver (fig. 60). Two other early examples of crests on seals from the Barons' Letter are shown in figs. 61 and 62. Sir John Peche, on a seal appended to a deed of 1323-4, has his shield flanked by wivers and surmounted by a helm with squirrel crest. William Montagu earl of Salisbury (1336-7), in the mounted figure of himself on his fine seal, has a demi-griffin fixed upon his crowned helm (pl. XII B), and King Edward III shows for the first time, on his seal of 1340, his crest of a crowned leopard standing upon the cap of estate which surmounts his helm.

During the first half of the fourteenth century there is an interesting diversity in



FIG. 59. Seal of Thomas earl of Lancaster, Leicester, and Ferrers, showing wiver crest on his helm and horse's head. From the Barons' Letter.

the manner of representing crests, when not being worn by their owners.

William Montagu earl of Salisbury shows on his counterseal (pl. XII A) his shield supported by two griffins, and en- The Treatment of Crests



FIG. 60. Seal of Henry of Lancaster lord of Monmouth, with wiver crest and quasi-supporters.

signed by the demi-griffin issuing from an open crown which in his seal he carries upon his helm. John Engayn, in 1349, has upon the upper edge of his shield a wolf or fox

walking under a tree. Henry duke of Lancaster (1341) ensigns the shield of his arms with a cap of estate surmounted by a leopard (pl. XIII C); and Peter de Mauley, the sixth of that name, in 1379-80 has a seal with his simple arms (*a bend*) supported by two ramping leopards, and



FIG. 61. Seal of Robert  
de la Warde, with  
fan crest.



FIG. 62. Seal of Walter  
de Mounci, with the  
helm surmounted by  
a fox as a crest.

surmounted by a fierce dragon breathing defiance (pl. XX B). In none of these cases does a helm appear.

After the middle of the fourteenth century the crest is invariably shown as part of the helm.

The helm, it is hardly necessary to say, was such an one as formed part of the war harness of the time, and in the



Walter lord FitzWalter, 1415-31.



C



B



Henry duke of Lancaster, 1341.



F



E



D

Sir John Cheyny, 1395.

Thomas lord Dacre of Gisland, 1412.

Robert Shottesbrooke, 1458-9.

PLATE XIII.—Various treatments of crests.

numerous armorial representations that may be found on seals or on monuments or buildings it is almost invariably shown in profile. This was, however, merely on account of its being the most convenient way of displaying the crest, and in accordance with the usual medieval common-sense, examples are to be found which show the helm and crest facing the observer.

Thus Thomas de Holand (1353) has on his seal a shield of his arms hung from a tree and flanked by two fronting helms, each encircled by a crown and surmounted by a huge bush of feathers; Sir Robert de Marni (1366) flanks his shield, which is also hung from a tree, with two fronting helms, each crested with a tall pair of wings rising from the sides of a cap of estate (fig. 63); Sir Stephen Hales (1392-3) on his seal has a couched shield of his arms surmounted by a fronting helm, with a crown about it from which issue two fine wings; Robert Deynelay (1394-5) in like manner shows his helm crested with two ears of a bat or hare; and Walter lord FitzWalter (1415-31) has on his seal a couched shield, and on a fronting helm above a cap of estate surmounted by a star between two large

wings (pl. XIII A). Another example of a fronting helm is shown in pl. V B.

The present custom of using various types of helm facing different ways to denote grades of rank is comparatively recent as well as often inconvenient, and utterly subversive of the proper method of



FIG. 63. Seal of Sir Robert de Marni, 1366,  
with crested helms flanking the shield.

displaying a crest, which should invariably face the same way as its wearer. This fact is amply illustrated by the early stall-plates at Windsor, but the modern crested helms surmounting the stalls there were for a long time the scoff of students of heraldry owing to the absurd manner in which the crests were set athwart the fronting helms. It is pleasant to be able to add that the crests have lately been replaced almost throughout



B Thomas Ballard, Esq.



C Sir Henry Ingelose,  
of Loddon, 1451.



A

Edmund Grey earl of Kent, 1442.

PLATE XIV.—Examples of crests and mantlings.



by a new and larger series, worthy of their surroundings, and set upon the helms in the proper way. Under the same enlightened administration the most recent

The Treatment  
of Crests



FIG. 64. Crest etc. of Sir John Astley, from a MS. c. 1420.

stall-plates are enamelled creations of real artistic and heraldic excellence.

The crest was, of old time, almost always something that could actually be set upon a helm, and such objects as naturally were



FIG. 65. Crest of Edward prince of Wales,  
1376, of leather and stamped gesso,  
from his tomb at Canterbury.



FIG. 66. Funeral helm and wooden crest of  
George Brooke lord Cobham, *ob.* 1558, in  
Cobham church, Kent.

too large or too heavy were modelled in boiled leather, wood, or other light material : like the fine crest borne at the funeral of Edward prince of Wales, now over his tomb at Canterbury, which is a leopard standing upon a cap of estate and modelled in leather covered with stamped gesso (fig. 65) ; or the soldan's head of carved wood that surmounts the funeral helm of George lord Cobham, in Cobham church, Kent (fig. 66).

Such impossible crests as the pictorial scenes and other absurdities granted by the kings-of-arms during the eighteenth and nineteenth centuries, and even back to Elizabethan days, would not have been thought of at an earlier period, when heraldry was a living art.

The degradation of the proper use of a crest, other than by those entitled to wear one, began as soon as the kings-of-arms presumed to grant armorial bearings by their bestowing crests upon impersonal corporate bodies like the London livery companies, such as the Tallow Chandlers (1456), Masons (1472), and Wax Chandlers (1485-6).

Arms were borne by the mayor and commonalty of a city or town at least as



FIG. 67. Stall-plate of Humphrey duke of  
Buckingham as earl of Stafford, c. 1429.

early as 1283 in the case of Chester, and of  
1305 in the case of Dover (or the Cinque

The  
Treatment  
of Crests



FIG. 68. Stall-plate of Sir Thomas Burgh,  
*c. 1483.*

Ports), but none presumed to use a crest until London did so on the making of a

new seal in 1539, and no crest was granted to a town before 1561.

The Treatment of Crests

Before leaving crests a word must be said as to their comparative sizes.



FIG. 69. Seal of Richard Nevill, with separate crests and supporters for his earldoms of Salisbury and Warwick.

Throughout the best period of heraldic art the crested helm and the shield in pictorial representations practically balance

one another, but there is occasionally a tendency to diminish the shield, and so apparently to enlarge the crest. This may be seen, for example, in several of the early stall-plates at Windsor (figs. 67, 68), which otherwise are admirable models as to the treatment of crests in general. They also show very clearly how easily and comfortably the crests surmount the helms.

A remarkable early English example of the use of *two* crests is furnished by a seal of Richard Nevill (1449–1471), the 'King-maker,' who was earl of Salisbury, and, in right of his wife, also earl of Warwick (fig. 69). This exhibits two helms above the multi-quartered shield, the one carrying the Beauchamp swan for the earldom of Warwick, the other the Montagu griffin for the earldom of Salisbury.

## CHAPTER V

### MANTLINGS

Origin of Mantlings; Simple early forms;  
Colours of Mantlings; Medieval usage as to  
Colours of Mantlings.

IN actual use the helm seems often to have been covered behind by a hanging scarf or cloth of some kind, perhaps to temper the heat of the sun, like a modern puggaree. Heraldically this is represented by what is now called the mantling.

At first this was a simple affair, worn puggaree-wise, but by degrees it was enlarged in representations until it extended on either side beyond the helm, and was disposed in graceful twists and folds with dagged edges, which have been supposed to represent the cuts it was liable to receive during fighting (figs. 70, 71).

The usual colour for the mantling, for a long time, has been red, and its lining of ermine or white fur, but there is ample precedence for a difference of treatment, as may be seen in that rich collection of

Mantlings ancient heraldic art, the stall-plates at Windsor.

The earliest surviving plate, that of Ralph lord Bassett (K.G. 1368-90) has a



FIG. 70. Seal of William lord Hastings, c. 1461.

short black mantling, to match the boar's head that forms his crest (fig. 72). A large group of plates set up in 1421 exhibits a considerable variety. Thus the plate of Sir Sanchet Dabrichecourt has a red mantling powdered with gold lozenges, a treatment suggested by two bands of red similarly decorated which encircle the bush of feathers forming his crest (fig. 73). The

mantling of William lord Latimer is of red-Mantlings  
and silver stripes, and that of John lord  
Beaumont, like the field of his shield, is,  
together with the cap of estate, of blue



FIG. 71. Seal of William de la Pole earl of  
Suffolk, 1415.

powdered with gold fleurs-de-lis. Sir Walter Pavely has also a blue mantling.

Sir William FitzWaryn's mantling is quarterly per fesse indented of red and ermine, like his shield of arms. The Captal de Buch, Raynald lord Cobham, Hugh lord Burnell (fig. 77), Hugh lord Bourchier (pl. xvi), and Sir Thomas Banastre have black mantlings,



FIG. 72. Stall-plate of Ralph lord Basset, showing simple form of mantling.



FIG. 73. Stall-plate of Sir Sanchet Dabricourt, c. 1421.

and John lord Bourchier and William lord Willoughby d'Eresby (pl. xv) white mantlings lined with red. Sir Miles

**Mantlings**

Stapleton and the Soudan de la Trau have black mantlings lined with red. Several early mantlings, too, are formed entirely of silver feathers, with red, black, or other linings. These usually accompany a feathered crest, like Sir William Arundel's griffin (fig. 74), or the earl of Warwick's swan (fig. 75), or Sir Thomas Erpingham's bush of feathers. Another curious variation, which is found on four early plates, has the colour of the mantling different on the two sides of the helm, such as red on one side, and blue or black on the other. In about a dozen plates between 1450 and 1470 the red, and in one case the blue, ground of a mantling is relieved by a trailing pattern in gold, sometimes in lines only, but more usually as leafwork or flowers. In the plate of Walter lord Hungerford (el. 1421) the mantling on his banner-like plate is barred with red and ermine (*see* fig. 136), in allusion to the arms of his lordship of Hussey. Lastly, in the plate of Richard lord Rivers (el. 1450) the mantling is red, sown with gold trefoils, and lined with white, with gold tassels at the ends (fig. 76). This is derived from the crest, which is the upper part of a man brandishing a scimitar,

and clad in a red tunic with standing collar Mantlings  
and large hanging sleeves, also sown with



FIG. 74. Stall-plate of Sir William Arundel,  
*c. 1421.*

trefoils. The sleeves are cleverly arranged  
in the plate, as if forming part of the

Mantlings



FIG. 75. Stall-plate of Richard Beauchamp earl of Warwick, after 1423.

mantling, and are similarly dagged and lined and tasselled. On the stall-plate



FIG. 76. Stall-plate of Richard Wydville lord Rivers,  
*c. 1450.*

(*c. 1483*) of Francis viscount Lovel, the  
mantling is of purple sown with gold  
hanging locks.

## CHAPTER VI

### CRESTS AND CROWNS, CAPS OF ESTATE, AND WREATHS

Crests within Crowns; Nature and Treatment of Crowns; Caps of Estate: Their possible origin and introduction into Heraldry; The Colour of Caps; The Placing of Crests upon Caps; Wreaths or Torses; Their Colour; Crests and Mottoes; Use of Crests by Bishops; The Ensigning of Arms with Mitres, Cardinals' and Doctors' Hats, and Caps of Estate.

THE treatment of the crest varies. In the earliest examples it is set directly upon the mantled helm (fig. 77 and pls. XIV A, and XVII B), to which it was actually attached by wires through holes on top. But from the first, large numbers of crests were fixed, or rose as it were, from within a crown or coronet encircling the helm, or stood upon a cap or hat of estate that surmounted it. (See figs. 65, 67, 72, 73, 74, 75, and pls. XIII E and F, XVII A, XXI, XXII, XXVII A, etc.)

The crown was merely ornamental, and had no reference to the dignity of the



FIG. 77. Stall-plate of Hugh lord Burnell, c. 1421.

wearer, but was used alike heraldically by prince and peer, knight and esquire, and the same may be said of the cap of estate.

Crests and  
Crowns,  
Caps of  
Estate, and  
Wréaths

Crowns were anciently formed of a number of leaves or fleurons set upright upon the band, sometimes with lesser leaves or jewels between them; the bands



FIG. 78. Arms of St. Edmund from the tomb of Edmund duke of York, *ob.* 1402, at King's Langley.





PLATE XV. STALL-PLATE (REDUCED) OF HUGH STAFFORD  
LORD BOURCHIER, c. 1421.

PLATE  
OF  
STAFFORD

too were often jewelled. But in practice Crests and  
only three (fig. 78), or sometimes five, Crowns,  
principal leaves are shown when the crown Caps of  
is drawn in profile (fig. 83). Estate, and  
Wreaths

Beyond the fact that the thing was a crown, there was no strict rule as to the design, which varied according to the taste of the artist. Two examples among the early stall-plates at Windsor, those of Hugh Stafford lord Bourchier (fig. 79 and pl. xv), and Richard lord Grey of Codnor (both c. 1421), illustrate this in a pretty way (fig. 80). In both cases the plate after being finished has been cut up, partly reversed, and in part re-engraved; not because anything was wrong with the heraldry, but to make the crested helms face the other way. These have accordingly been turned over, but in cutting them afresh the engraver has slightly varied the designs of the crests and of the crowns with which each is encircled, without however in any way altering their heraldic character. In the earliest existing plates the crested helms are all drawn turned towards the high altar, consequently those on the north side of the quire face heraldically towards the sinister. The two plates just noted, and at least one other, have been

Crests and transferred from one side of the quire to  
Crowns,  
Caps of the other.  
Estate, and One of the first instances of a crown  
Wreaths



FIG. 79. Crest from the reverse of the stall-plate of Hugh Stafford lord Bourchier.

about a crest is on the seal of William Montagu earl of Salisbury, 1337 (pl. XII).

Crowns were not by any means always of gold or silver, and quite a number of

pre-Tudor stall-plates have them enamelled red, and in two cases blue.

These heraldic crowns must not be con-



FIG. 80. Two forms of the same crest. From the stall-plate of Richard lord Grey of Codnor.

founded with the coronets, as they are now called, worn of different patterns by peers and peeresses according to their degree; some reference to these will be made later.

Crests and  
Crowns,  
Caps of  
Estate, and  
Wreaths

The cap of estate is generally depicted in English heraldic art as a high crowned conical hat or cap with flattened top, and a broad brim lined with ermine. The brim is usually turned up high in front, but gradually lessens along the sides towards the back, where the brim extends horizontally to its full width.

The cap of estate first appears, surmounted by his leopard crest, on the head of King Edward III in the great seal made for him in February 1339-40 on his assumption of the title of king of France. Whether the cap has any connexion with the assumption of the king's new title it is difficult to say, but its more common name of 'cap of maintenance' would acquire a significant meaning could such connexion be proved. It is however more probable that the cap was worn by the king for his dignity of duke of Normandy and of Aquitaine, and it was long the custom for representatives of those duchies to take part in coronation processions wearing robes and caps of estate. According to the *Little Device* for the Coronation of Henry VII, there were to ride before the King in the procession from the Tower 'ij Squiers for the kinges bodie bearing in baudrick



PLATE XVI. STALL-PLATE OF WILLIAM LORD WILLOUGHBY,  
C. 1421.



wise twoo mantells furred w<sup>t</sup> Ermyns, Crests and  
wearing twoo hattes of Estate of Crymsen  
clothe of golde beked on, beks turnyd upp  
behinde, and furred also w<sup>t</sup> Ermyns in  
reprecentacion of the kinges twoo duchesses  
of Gyen and Normandie.\*

Crowns,  
Caps of  
Estate, and  
Wreaths

Although the cap may at first have been restricted to the king, it was certainly used by the sons of Edward III, and may be seen of like form and fashion upon the seals of Edward as prince of Wales (1343), of John of Gaunt as duke of Lancaster (1362) and of Edmund of Langley as duke of York (pl. xxi), and of Thomas of Woodstock as duke of Gloucester in 1385. It was no doubt in each case given by personal investiture by the Sovereign, but only to those who were made dukes.

In heraldry, however, the cap of estate was used after 1350 by many who were not only dukes who had been invested with it, but by earls and barons who had not been so invested, and even by mere knights (pl. xiii f.).

It would be as rash to argue from this that such persons were all entitled to wear for dignity the cap of estate, as it would be

\* L. G. Wickham Legg, *English Coronation Records* (Westminster, 1901), 223.

Crests and  
Crowns,  
Caps of  
Estate, and  
Wreaths

to insist that the equally common use of a crown round the base of a crest entitled every knight or baron on whose seal it occurs to wear a coronet.

The colour of the cap of estate was almost invariably red, with a lining of ermine, but in two of the early stall-plates it is blue. The crest is generally placed directly upon it, but representations of two-legged or four-legged creatures often stand upon the brim with their feet on either side of the flat-topped cap (figs. 112, 138). It is hardly necessary to say that the crested cap is always placed upon the helm, with the mantling issuing from under it.

It is a common practice now-a-days, quite wrongly, to represent crests apart from the helm, and as standing upon a twisted bar, or wreath as it is called. A little research will show that this bar represents the twisting together of two or three differently coloured stuffs, and fixing the wreath so formed round the base of the crest to mask its junction with the top of a helm. Once invented it came into common use, and crests of all kinds were fixed within it.

When seen sideways the rounded top of the helm causes the crest to appear as if

standing upon the wreath, and this has no Crests and  
doubt given rise to the present malpractice. Crowns,  
Caps of  
Estate, and  
Wreaths

The Rev. C. Boutell in his smaller *English Heraldry* quotes the Hastings brass at Elsing, of the year 1347, as the earliest instance of a wreath about a crest (fig. 81).



FIG. 81. Helm with crest and wreath from  
the Hastings brass at Elsing, 1347.

But this brass is probably French, and in English work the wreath does not come into being much before the close of the fourteenth century, and was not regularly used until about 1450.

The wreath or torse, as it was also called, from being a twist, was usually of two colours, derived from the principal metal and colour of the arms; but the fifteenth century stall-plates show many variations from this rule. Thus Lewis lord Bourchier (c. 1421) has a torse of blue, gold, and

Crests and black, and John earl of Tankerville  
Crowns, (c. 1421) one of green, red, and white.  
Caps of John lord Bourchier (c. 1421) and Henry  
Estate, and lord Bourchier (c. 1452) both have black  
Wreaths and green torques. Richard Wydville lord  
Rivers (c. 1450) has the crest issuing from  
a green torque, crested with a crown of holly  
leaves. Thomas lord Stanley (c. 1459)  
has a torque of gold and blue with red  
spots or jewels between, and Sir William  
Chamberlayne (c. 1461) a red and blue  
torque.

The modern practice is that the twists  
of a torque shall be only six in number;  
but in old heraldry there was no such rule,  
and any number from four may be found,  
whatever would look best. In the Har-  
sick brass (fig. 82) there are eleven twists.

Crests occasionally had mottoes or  
'words' associated with them, quite apart  
from the ordinary 'work' or 'reason' of  
the family or individual. Thus the ermine  
bush of feathers that formed the crest of  
Sir Simon Felbrigge is accompanied on his  
stall-plate (c. 1421) by a scroll lettered  
**Sanz mner** (fig. 83), and on that of John  
lord Scrope (el. 1461) the crest, which is  
likewise a bush of feathers, has above it the  
'reason' **antre qz=elle**. Two of the fine



FIG. 82. Helm with crest and torse and simple form of mantling, from the Har-sick brass at Southacre, 1384.

Crests and  
Crowns,  
Caps of  
Estate, and  
Wreaths



FIG. 83. Stall-plate of Sir Simon Felbrigge,  
*c. 1421.*

seals of Richard Nevill earl of Salisbury  
(1428-60) have behind his demi-griffin  
160





Richard Nevill earl of Salisbury, 1428-60.



John Talbot earl of Shrewsbury, 1445.

PLATE XVII.—Crests with mottoes.

crest a scroll lettered apparently **ma [or do] plesier** (pl. xvii A, and xxii B) and the seal of John Talbot earl of Shrewsbury, as marshal of France (1445), has a scroll with his 'word' issuing from the mouth of his lion crest (pl. xvii B).

Crests and  
Crowns,  
Caps of  
Estate, and  
Wreaths

From what has been said above as to the ancient association of helm and crest, it follows that the present fashion of representing the crest by itself, apart from the helm to which it was always attached, is entirely wrong. It at once renders the crest meaningless: in appearance it forthwith becomes insignificant; and attempts to treat it artistically generally end in failure.

Let crests be shown as crests, properly set upon practicable helms, and with competent mantlings treated with all the freedom that they are capable of.

It may here be noted that it has not been customary, nor is it logically correct, for ladies and other non-combatant persons, such as the ministers of the Church, to use crests; arms they have ever been allowed to bear. Examples, however, of the breach of the rule as to crests even by bishops are afforded by several of their privy seals. Thus Henry le Despenser bishop of

Norwich (1370-1406) has his differenced shield of arms surmounted by a mantled helm upon which a mitre, with a griffin's head and wings issuing therefrom, is placed as a crest (fig. 84); and Alexander Nevill archbishop of York (1374) shows his shield



FIG. 84: Privy seal of Henry le Despenser  
bishop of Norwich, 1370-1406.

hanging below a crowned helm surmounted by the bull's head crest of his house and supported by two griffins.

William Courtenay, as archbishop of Canterbury (1381-96), similarly displays a shield of his arms, ensigned by a helm surmounted by a cap of estate with a dolphin on top. A helm crested with a lovely bunch of columbines is also carved with his arms above the tomb of James Goldwell

bishop of Norwich (*ob.* 1498–9) in his Crests and  
Crowns,  
Caps of  
Estate, and  
Wreaths cathedral church.

Robert Nevill on his privy seal as bishop of Durham (1438–57) surmounts his shield with a beautiful labelled mitre, from which issues a bull's head with a scroll lettered *en grace affie*.

Many of the bishops of Durham, on their great seals in chancery, in virtue of their secular palatinate jurisdiction, are represented as riding in complete armour with helms on their heads. The first to be so represented was Thomas Hatfield (1345) who wears a large crowned helm surmounted by a mitre, from which issues a bush of feathers. John Fordham (1381) also surmounts his crowned helm with a mitre, on which is perched a bird. Walter Skirlaw (1388) and Thomas Langley (1406) set within the crowns crests without mitres; in one case the bust of an angel, in the other a bush of feathers. Robert Nevill (1438) surmounts his crowned helm with a mitre, from which issues a bull's head, as on his privy seal above noted. Cuthbert Tunstall (1530) has a mitre alone upon his helm.

The usual practice in displaying a bishop's arms has been, for a long time, to ensign

Crests and them simply with his own official headgear  
Crowns, in the shape of a mitre, and the same  
Caps of custom prevailed with regard to the arms  
Estate, and of mitred abbots and priors. Robert  
Wreaths Nevill's privy seal is an early example.

Cardinals ensigned their shields with the tasselled hat of their order, as may be seen on the seal-of-arms of Henry Beaufort bishop of Winchester (1405), and in a carving of his arms in Southwark cathedral church. A cardinal's hat is displayed, with his rebus and sundry royal badges, on the arch about the cenotaph of John Morton archbishop of Canterbury and cardinal in the undercroft of his cathedral church.

Doctors also sometimes surmounted their arms with the round cap pertaining to their dignity.

On the monument at St. Albans of Humphrey duke of Gloucester (*ob. 1446*) his arms are ensigned alternately by his mantled and crested helm, and by a large cap of estate encircled by a crown or coronet. Jasper duke of Bedford (1485) on his seal likewise surmounts his arms with a cap of estate encircled by a delicate crown.

There is not any necessity at the present day to represent any crown or coronet with the cap of estate within it.

## CHAPTER VII

### THE USE OF BADGES, KNOTS, AND THE REBUS

Definition of a Badge; Difference between Crests and Badges; Examples of Badges; The Ostrich-Feather Badge; The White Hart, etc.; Introduction of Badges into Heraldry; Their Prevalence; Allusive Badges; Badges of obscure Origin; Knots and Badges; The Rebus

CLOSELY allied with crests, but borne and used in an entirely different way, are the devices called badges.

The whole history of these is in itself of great interest, and the facility with which they lend themselves to artistic heraldic decoration renders badges of peculiar value.

A badge is, properly speaking, any distinctive device, emblem, or figure, assumed as the mark or cognisance of an individual or family: and it should be borne alone, without any shield, torse, or other accessory. But a badge may be and often was, like a crest, accompanied by a word, reason, or motto. There is however this important difference between a crest and a

badge, that the crest was pre-eminently the personal device of its owner, while his badge might also be used by his servants and retainers. Such a use of the badge still survives in the 'crest' on the buttons of liveried servants.

The most famous and best known badge is that of the three ostrich feathers encircled by a crown or coronet borne by the Prince of Wales. It was probably introduced by Queen Philippa, who is known to have possessed plate ornamented with 'a black scocheon of ostrich feathers,' perhaps allusive of the Comté of Ostrevant, the appanage of the eldest sons of the house of Hainault. A single ostrich feather, alone or stuck in a scroll, occurs after 1343 in several seals of Edward prince of Wales, and on his tomb at Canterbury the shield of his own arms alternates with his mother's black shield with three silver ostrich feathers, each transfixing a scroll with the word *ich diene*; over the shield is likewise a scroll inscribed with the same words (fig. 85). John of Gaunt duke of Lancaster is said to have borne an ostrich feather powdered with ermine tails, and Thomas of Woodstock duke of Gloucester, the youngest

of Queen Philippa's sons, bore the feathers with a strap (which some have regarded as a Garter) extended along the quill (fig. 86). The Queen's great-grandson, Richard duke of York and earl of March (1436), bore the feather with a chain similarly placed;

The use of  
Badges,  
Knots, and  
the Rebus

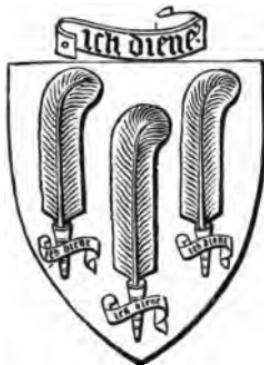


FIG. 85. Shield with ostrich-feather badge from the tomb of Edward Prince of Wales (*ob.* 1376) at Canterbury.

perhaps Edmund of Langley, his grandfather, had done the same. Henry of Lancaster, the son of John of Gaunt, on his seal as earl of Derby in 1385 (pl. xxiv c) and on that as duke of Hereford in 1399, has an ostrich feather stuck in the end of a scroll which is entwined about the feather and inscribed with the significant word *souvereyne*, and the same word is re-

peated many times on his tomb as King Henry IV at Canterbury.

Another notable badge is the couched white hart of King Richard II, with which may be named the white hind borne by his



FIG. 86. Seal of Thomas of Woodstock duke of Gloucester with ostrich feather and Bohun swan badges.

kinsman, Thomas Holland earl of Kent (pl. xviii b).

The fetterlock-and-falcon (fig. 87) and the white rose of the house of York, the white lion of the earls of March, the rayed rose of Edward IV, and the silver boar of Richard III, are of course well-known

badges; as well as the red and the red and white roses, the crowned fleur-de-lis, and the Beaufort portcullis, used by the Tudor kings (fig. 88). The use of Badges, Knots, and the Rebus



FIG. 87. Fetterlock-and-falcon badge of the house of York, from Henry VII's chapel at Westminster.

When badges first came into use in this country is uncertain, but after the middle of the fourteenth century they abound. They are foreshadowed by the free treat-

ment of earlier decorative heraldry, such as the little leopards on the footgear and pillows of King Henry III's gilt-latten effigy at Westminster, and the plate with

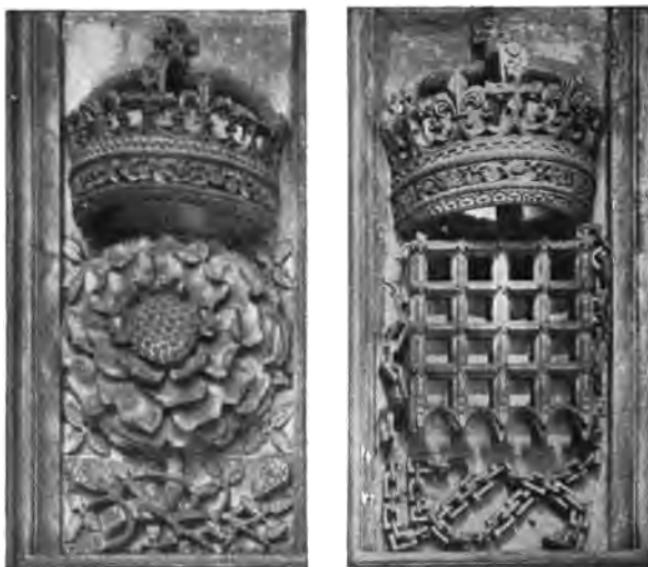


FIG. 88. Crowned rose and portcullis from King's college chapel at Cambridge.

its lozengy diaper of leopards on which it lies; also the lozengy diaper of castles and lions which covers the metal plate whereon lies the effigy of Queen Eleanor of Castile.

Many badges, too, originated in devices borrowed from various sources and arranged about the shield on seals, as in figs. 89 and

The use of  
Badges,  
Knots, and  
the Rebus



FIG. 89. Seal of Robert de Clifford, with arms surrounded by rings in allusion to his mother Isabel Vipont.



FIG. 90. Seal of Robert de Toni as CHEVALER AU CING with the arms encircled by swans and talbots.

The use of Badges, Knots, and the Rebus 90, which are only two out of a number of such appended to the Barons' Letter.

The famous white swan badge of the Bohuns (fig. 91) is found perched upon the shield in the seal of Humphrey Bohun earl of Hereford and Essex, 1298 (pl. xix b).



FIG. 91. Seal of Oliver Bohun with swans about the shield.

Later on its neck was encircled by a crown for a collar, with a chain attached, and in this form it appears on the seals of Thomas of Woodstock, who married Eleanor Bohun (fig. 86), and on that lady's brass at Westminster. It was also borne by the sons and descendants of King Henry IV by his wife Mary Bohun.

The gilt-latten effigies of Richard II (fig. 92) and Anne of Bohemia have their dresses pounced all over with badges, such

as the white hart, the sun-burst, and the broom sprigs on that of the king, and the

The use of  
Badges,  
Knots, and  
the Rebus



FIG. 92. Gilt-latten effigy at Westminster of King Richard II, pounced with badges, etc.

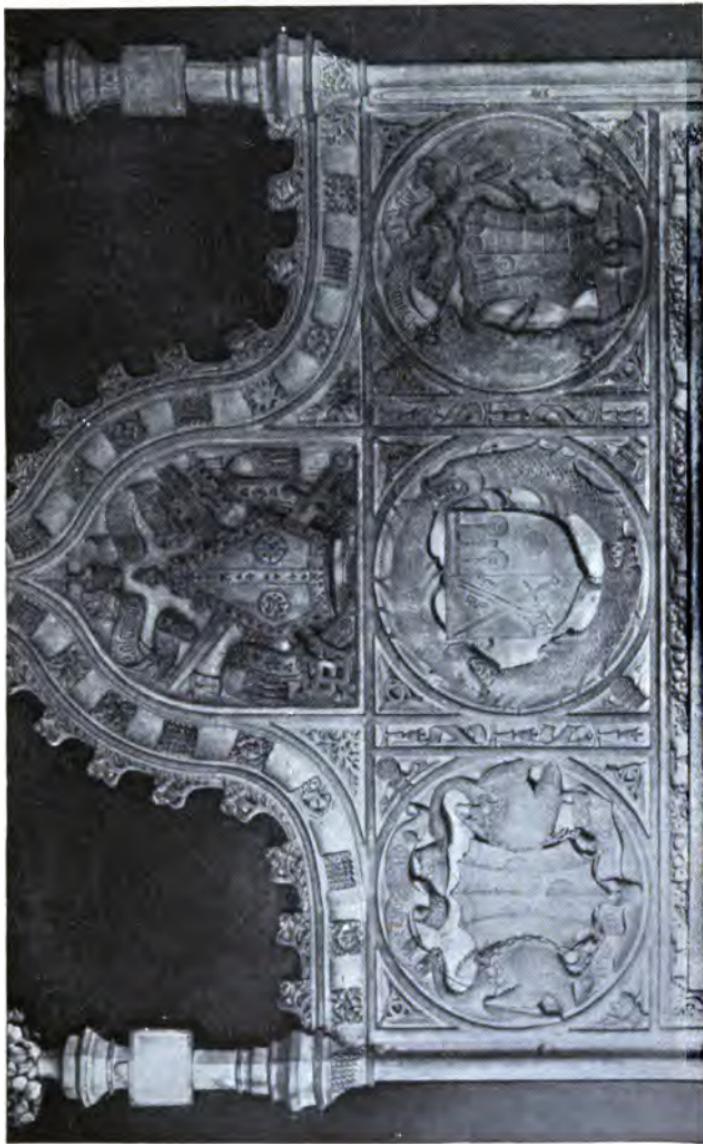
ostrich and a peculiar knot on that of the queen. In 1380 Edmund Mortimer earl of March left a bequest of 'our large bed of black satin embroidered with white lions and gold roses, with scocheons of the arms of Mortimer and Ulster,' and in 1385 Joan princess of Wales bequeathed to her son the King (Richard II) 'my new bed of red velvet embroidered with ostrich feathers and leopards' heads of gold with boughs and leaves issuing from their mouths.' In 1397, Sir Ralph Hastings, whose arms were a red maunch or sleeve on a gold ground, and his crest a bull's head, left bequests of a silver bason and laver 'stamped with a bull's head (*cum capite tauri*), a vestment of red-cloth of gold with orfreys before and behind worked with maunches (*cum maunches*) and with the colours of mine arms,' and six salts stamped with maunches. In 1388 John of Gaunt duke of Lancaster mentions in his will 'my great bed of cloth of gold, the field powdered with roses of gold set upon pipes of gold, and in each pipe two white ostrich feathers,' also 'my new vestment of cloth of gold, the field red worked with gold falcons.' Two falcons holding hanging locks in their beaks are also

shown on one of the duke's seals (pl. XXI A). In 1400 Thomas Beauchamp earl of Warwick left a bed of silk embroidered with 'bears of mine arms'; and in 1415 John lord le Scrope mentions in his will documents sealed *cum signato meo de Crabb*, and in a codicil made in 1453 he bequeaths 'j fayre pile of coppis conteyning xij coppis of gilt, with crabbis in ye myddes, and two coveryngis to thame with crabb.' In the north of England a crab is often called a scrap, whence its assumption by the Scropes.

Such examples as the foregoing could be multiplied indefinitely, but they will suffice to show the prevalence of badges and the many ways in which they were used. They of course abounded on seals as well as on monuments of all kinds, and in conjunction with architecture. Under this last head may be quoted such examples as the arches in Wingfield church, Suffolk (fig. 93), studded with leopards' heads, wings, and Stafford knots, commemorative of Michael de la Pole earl of Suffolk (*ob.* 1415) and his wife Katharine Stafford; the porch and other parts of Lavenham church, displaying the boars and molets of John de Vere earl of Oxford; bishop Courtenay's chimney-piece in the bishop's palace at Exeter



FIG. 93. Piers and arches in Wingfield church, Suffolk, with badges of Michael de la Pole earl of Suffolk (*ob.* 1415) and his wife Katharine Stafford.



M

FIG. 94. Chimney-piece in the Bishop's Palace at Exeter with the arms and badges of bishop Peter Courtenay, 1478-87.



FIG. 95. Gateway to the Deanery at Peterborough. Built by Robert Kirkton  
abbot 1497-1526.



FIG. 96. The gatehouse of Christ's College, Cambridge.



FIG. 97. Bronze door with badges of York and Beaufort  
from the Lady chapel of Westminster abbey church.

(fig. 94); and the great displays of Tudor badges on the deanery gateway at Peterborough (fig. 95), the gatehouses at Christ's (fig. 96) and St. John's Colleges (fig. 172) at Cambridge, and the noble chapel of King's College. Special mention must also be

The use of  
Badges,  
Knots, and  
the Rebus

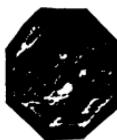


FIG. 98. Signet with badge and crested helm of Lewis lord Bourchier, 1420.



FIG. 99. Seal of Hugh de Veer, with boar badge and two wivers as supporters. From the Barons' Letter.

made of the magnificent bronze doors of Henry VII's chapel at Westminster, than which no more beautiful example of the use of badges for decorative purposes could possibly be found (fig. 97).

The sources of badges were various. As a matter of fact a man's badge was often the same device as his crest, like the

The use of  
Badges,  
Knots, and  
the Rebus

Courtenay dolphin, or the boar of the Veres, or the sickle of the Hungerfords. Sometimes the badge was derived from a part of the arms, such as the leopards' heads and the wings of the de la Poles, the water-bougets of the Bourchiers (fig. 98), the silver molet of the Veres (fig. 99), and



FIG. 100. Signet of  
William Phelip  
lord Bardolf, c. 1410,  
with eagle badge de-  
rived from his arms.



FIG. 101. Signet with  
flote badge and  
word of Sir William  
Oldhalle in 1457.

the Phelip eagle (fig. 100). If by chance a badge could have any punning or allusive meaning it was the more popular, and it then often served as a rebus. The boar (*verre*) of the Veres (fig. 99), the crab or scrap of the Scropes, the pike or luce of the Lucy's, the long swords of Longespee (pl. xix A), the gray or badger of Richard lord Grey of Codnor (fig. 102), and the wood-stock or tree stump of Thomas duke of Gloucester, who was born at Woodstock, are all good examples of a practice

that should be followed whenever possible, even in these degenerate days.

But in a large number of cases the badge

The use of  
Badges,  
Knots, and  
the Rebus



FIG. 102. Seal with badge (a gray or badger) of Richard lord Grey of Codnor, 1392.



FIG. 103. Seal of Thomas lord Stanley as earl of Derby and seneschal of Macclesfield, 1485, with the eagle's claw badge of Stanley and the legs of the Isle of Man.

The use of Badges, Knots, and the Rebus has a different and often quite obscure origin, like the Bohun swan, the Percy crescent and swivel, the Beauchamp bear



FIG. 104. Daisy plant (*marguerite*), badge of the Lady Margaret Beaufort, from Henry VII's chapel at Westminster.

and ragged staff, the Lovel hanging-lock, the Zouch eagle and crooked billet, and the Berkeley mermaid.

A few families, e.g. the Staffords (fig. 105), the Bourchiers, and the Wakes, used as a badge some special form of knot, and

attention has already been called to the peculiar knots pounced upon the effigy of canon Langéton, kinsman of Edward Stafford bishop of Exeter, 1413, in cope with an orphrey of X's and Stafford knots.

The use of  
Badges,  
Knots, and  
the Rebus.



FIG. 105. Part of the brass at Exeter of canon Langéton, kinsman of Edward Stafford bishop of Exeter, 1413, in cope with an orphrey of X's and Stafford knots.

Queen Anne of Bohemia. Interesting examples of the Bourchier knot may be seen on the tomb of archbishop Thomas



FIG. 106. Elbow-piece and Bourchier knot, from  
the brass of Sir Humphrey Bourchier, *ob.*  
1471, in Westminster abbey church.

Bourchier at Canterbury, and on the brass  
of Sir Humphrey Bourchier at Westminster



FIG. 107. Alabaster tomb and effigy of Edward Stafford  
earl of Wiltshire, *ob.* 1498, in Lowick church, Northamp-  
tonshire.

(106), and a good instance of the application of the knot is afforded by the seal of Joan Stafford countess of Kent and lady of Wake, who encircles her impaled shield with a cordon of Stafford knots (pl. xviii d). On the tomb at Lowick (Northants) of



FIG. 108. Rebus of abbot Robert Kirkton, from the Deanery Gate at Peterborough.



FIG. 109. Rebus of Thomas Beckington bishop of Bath and Wells, 1477.

Edward Stafford earl of Wiltshire, *ob.* 1498, the shields are encircled with cordons of Stafford knots with another Stafford badge, the nave of a wheel, alternating with the knots (fig. 107). On the canopy of the tomb at Little Easton in Essex of Henry Bourchier earl of Essex (*ob.* 1483) and his wife Isabel, sister of Richard duke of York, is a badge formed by placing a Bourchier knot within a fetterlock of York.

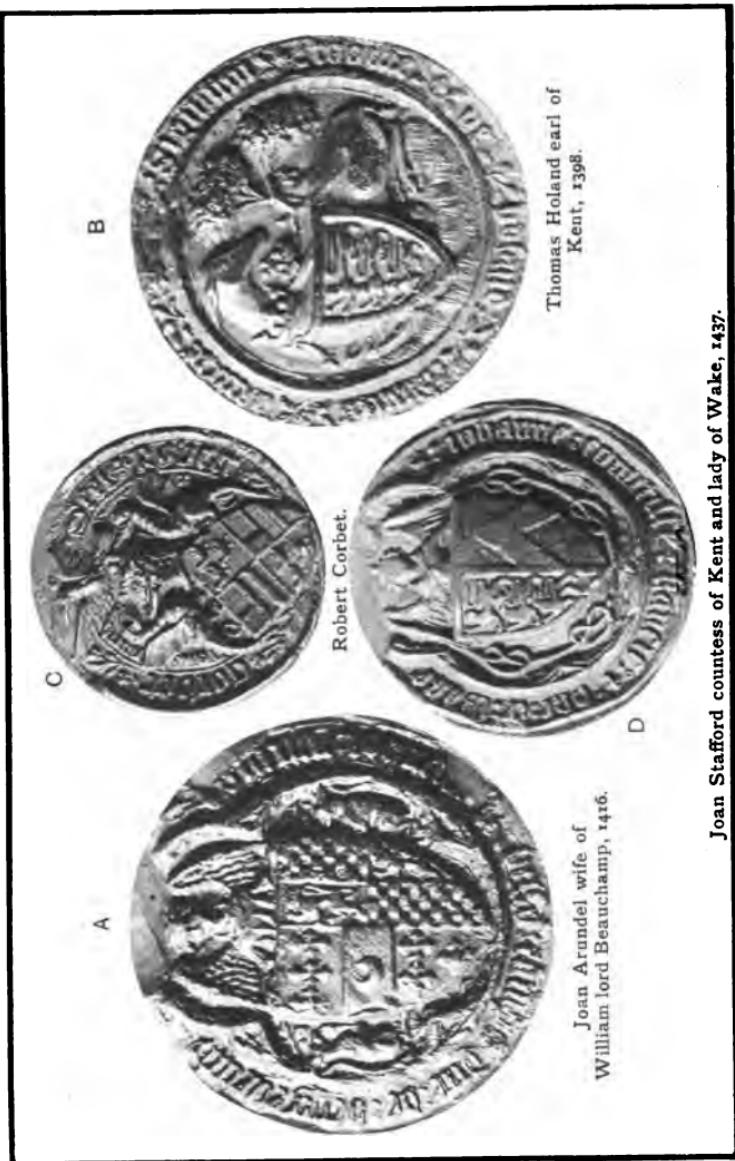


PLATE XVIII.—Examples of supporters.

*Joan Stafford countess of Kent and lady of Wake, 1437.*

*Joan Arundel wife of  
William lord Beauchamp, 1416.*

*Thomas Holland earl of  
Kent, 1398.*

*Robert Corbet.*

*Digitized by Google*



Mention has been made above of the rebus. This was invariably a badge or device forming a pun upon a man's surname, and at one time was exceedingly popular. It no doubt originated in the

The use of  
Badges,  
Knots, and  
the Rebus



FIG. 110. Rebus of John Islip abbot of Westminster, from his chantry chapel.

canting or allusive heraldry of earlier days, like the boars' heads of the Swynburnes, the trumpets of the Trumpingtons, the hammers (Fr. *martel*) of the Martels, or the scallop shells of the Scales. The *ox* crossing a *ford* in the arms of Oxford, and the *Cam* and its great *bridge* in the arms of Cambridge are also kindred examples. A large number of rebuses on names ending

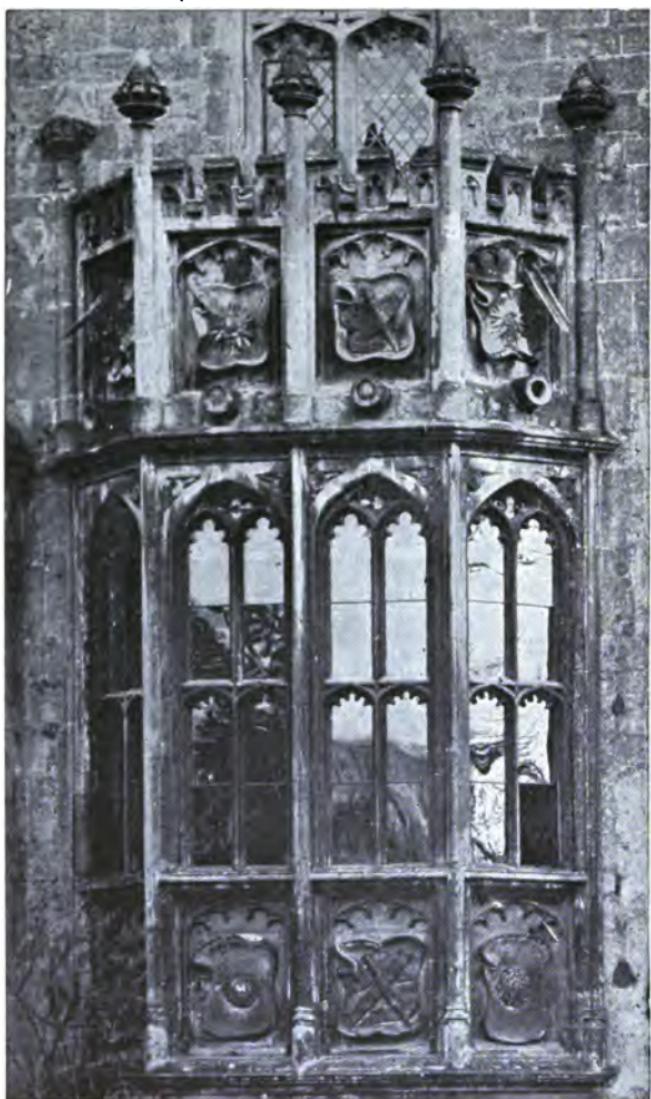


FIG. 111. Oriel window in the Deanery at Wells with badge of King Edward IV, and rebus of Dean Gunthorpe.

in 'ton' are based upon a tun or barrel, like the *lup* on a *ton* of Robert Lupton provost of Eton 1503-4, or the large church. (*kirk*) and *ton* of abbot Kirkton on

The use of  
Badges,  
Knots, and  
the Rebus



FIG. 112. Arms and rebus of Sir John Pechey, ob. 1522, from painted glass in Lullingstone church, Kent.

the deanery gate at Peterborough (fig. 108), or the *beacon* rising from a *ton* of bishop Thomas Beckington at Wells (fig. 109). The *gold wells* of bishop Goldwell and the *harts lying in water* of bishop Walter Lyhart

in their cathedral church at Norwich are well known, as are probably the *eye* and the *slip* of a tree which form, together with a man falling from a tree (I *slip* !), the rebuses of abbot Islip at Westminster (fig. 110). An *ox*, the letter N, and a *bridge*, make the rebus of canon John Oxenbridge in his chantry chapel at Windsor, while an eagle and an *ox* with *ne* on his side gives the name of prior John Oxney at Christchurch, Canterbury. Two large *hares* with a spring or *well* rising between them crouch at the feet of bishop Harewell's effigy at Wells; and dean Gunthorpe's oriel window in the deanery there is decorated with *guns* (fig. 111). Sir John Pechey's arms (*azure a lion ermine with a forked tail and a gold crown*), in a window in Lullingstone church, Kent, are encircled by a wreath of peach-branches, with peaches charged with the letter *e* for the final syllable of his name (fig. 112).

Here again it is needless to multiply examples of rebuses, but the fun to be got out of them is ample justification for urging their adoption and use in connexion with decorative heraldry.\*

\* The Rev. E. E. Dorling has taken for his rebus a little door (doorling !) with the hinges ending in E's, and the author of this book might fitly content himself with the anchor of Hope !





Stephen Longespee, ob. 1260.



Humphrey de Bohun earl of Hereford and Essex,  
constable of England, 1298.

PLATE XIX.—Origin of supporters.

## CHAPTER VIII

### SUPPORTERS

The probable Origin of Supporters; Quasi-Supporters; True Supporters: their Introduction; Supporters of Crested Helms; Pairs of Supporters; Dissimilar Supporters; The use of Supporters by Ladies; Other ways of supporting Shields.

THE misuse of crests to which reference has been made unfortunately does not stand alone, for modern artists are quite as much at fault with regard to the proper treatment of supporters.

There can be little doubt that these charming adjuncts to heraldic compositions originated with the seal engravers, in their desire to fill up the vacant space in a round seal between the shield and its surrounding margin. In the oldest examples this was done by adding scrollwork or leafage, but in the seal of Humphrey Bohun earl of Hereford, 1220, the large shield of his arms is flanked by two smaller shields of his other earldom of Essex. The same

**Supporters** treatment occurs in the seal of his grandson, another Humphrey Bohun earl of Hereford and Essex, 1298–1322 (pl. xix b). Henry de Laci (1257) has the side spaces filled by two small wivers, and in the seal of Stephen Longespee (*ob.* 1260) the shield is flanked by two *long swords* (pl. xix a). Gilbert of Clare earl of Gloucester (1262) has his shield hung on a peg and accompanied by two lions back to back, while in the seal of Edmund earl of Cornwall (1272) and son of Richard king of the Romans the shield is held up in the beak of an imperial eagle splayed or spread out behind it. Thomas earl of Lancaster (1296) on both his larger and his lesser seals has the shield flanked by two wivers, as has also his brother Henry of Lancaster (1298) (fig. 60).

Sometimes the shield is hung about the neck of a bird (fig. 113), or about a beast, as in the seal of Alan la Souche, which likewise has the shield surrounded by a number of lions (fig. 114).

During the first half of the fourteenth century little definite progress was made towards true supporters. Shields, whether hung from pegs or upon trees, or surmounted by crested helms, still continued

to be flanked by quasi-supporters, which of Supporters course varied much in character.

Pairs of wivers, dragons, and lions, usually back to back, the better to fit the space, and sometimes with entwined tails, were common early in the century, and



FIG. 113. Seal of John de Moun with the shield slung from an eagle and flanked by two leopards. From the Barons' Letter.

shields with splayed eagles behind may not infrequently be found (figs. 115, 116). What may be regarded as true supporters appear on the lesser seal (pl. XII A) of William Montagu earl of Salisbury, *circa* 1337, wherein two griffins seem to be holding up the shield, but it is not until well on in the second half of the fourteenth century that further definite instances become fairly common.

**Supporters** Interesting transitional usages may also be found. Thus on a seal (*c.* 1350) of Margaret Graunson, two wivers uphold by their beaks the upper corners of a shield of her husband's arms, while a third wiver



FIG. 114. Seal of Alan la Souche in 1301.

similarly grips the point. Guy de Bryen (*c.* 1350) has his shield hung upon a tree and supported at the corners by two wivers holding it by their beaks. Another lady, Joan FitzAlan, who married in 1362 Humphrey Bohun earl of Hereford, has an impaled shield of their arms held up in their beaks by two Bohun swans; and another pair of swans perform the same office in a FitzWarin seal used in 1398-9 (pl. xx A).

A curious variant from the ordinary Supporters flanking pair of beasts occurs on the seal



FIG. 115. Seal of John Beauchamp of Hacche,  
with shield on breast of an eagle.



FIG. 116. Seal of William de Ferrers with shield  
upon an eagle with two heads.

of Edmund Mortimer earl of March  
(1360-81), where the arms are accompanied

**Supporters** by a pair of lions with their heads covered by large helms with the earl's crest, a bush of feathers rising from a crown. A similar treatment is to be seen on a seal of John la Warre, as used in 1390 (pl. xx d).

Analogous cases will be noted on the seal of Sir Robert de Marni (1366) (fig. 64) whose shield hangs from a tree and is flanked by two fronting helms with tall pairs of wings rising from caps of estate as crests; also in a seal of Sir Bartholomew Burghersh (1397-8) which has the shield flanked by two helms crested with tall soldans' heads, and surmounted by what is probably his badge, a swan with a lady's head (pl. xx c). A seal of Sir Roger Scales (1369-86) has his seal flanked by two long-necked wivers, and hung by a strap from another wiver which has twisted itself into the shape of the letter S, and perched itself on the upper edge of the shield.

Another case of true supporters is afforded by a seal of Petér de Mauley in 1379-80, where a shield surmounted by a fierce dragon (perhaps a badge) is upheld by small lions (pl. xx b). Other supporters of shields only may be seen on seals of Thomas Beauchamp earl of Warwick (1369)



Ivo Fitz Warin, in 1398-9.



Peter de Manley, in 1379-80.



Sir Bartholomew Burghersh,  
1397-8.



John la Warre, in 1390.

PLATE XX.—Shields with supporters.





A



John of Gaunt duke of Lancaster, 1362.

B



Edmund of Langley duke of York, 1385.

**PLATE XXI.—Shields accompanied by Badges.**

where they are bears; and of Roger Mor-Supporters  
timer earl of March and Ulster (1381)  
where they are lions, as is also the case in  
a seal of John Batour used in 1418-19.  
In each of these cases the shield is hung  
upon a tree.

In heraldic representations where the  
shield of arms is surmounted by a helm  
and crest, there is the same hesitation in  
arriving at true supporters; the space at  
the sides being filled at first by a badge  
or such device. Thus John of Gaunt  
duke of Lancaster (in 1362) introduced a  
pair of eagles with hanging locks in  
their beaks, and his brother Edmund of  
Langley duke of York (in 1385) followed  
suit with a couple of falcons having in their  
beaks scrolls with scriptures (pl. xxii).  
John Nevill lord of Raby and seneschal of  
Bordeaux (1378) flanked his arms, etc. with  
two letters **b**, while his kinsmen, Sir William  
Nevill, used in 1390 a seal with his arms  
and crested helm accompanied by two large  
stars.

The fine seal of Thomas lord Despenser  
(before 1397) has on either side of his  
shield and crested helm a tree from which  
hangs a lozenge of arms: the one bearing  
the three cheverons of Clare, for his lordship

Supporters of Glamorgan; the other the forked-tailed lion of the barony of Burghersh which came to him through his mother (pl. xxii A). Richard Nevill earl of Salisbury in 1429 similarly places two angels bearing shields: one with the arms of Nevill, the other with the lions of Longespee in virtue of his earldom of Salisbury (pl. xxii B). Henry of Lancaster (afterwards King Henry IV) as earl of Derby, etc., (c. 1385) flanks his arms and crested helm with two ostrich feathers entwined with a scroll with the scripture *Souvereigne* (pl. xxiv c), and others of the royal house similarly used ostrich feathers of other forms. Edward V as prince of Wales in 1471 flanked his arms with two scrolled ostrich feathers standing on large York roses. Thomas duke of Exeter (1416) placed a swan on either side of his armorial achievement, and William lord Lovel and Holand (1423) a hanging lock (pl. xxiii A); while Sir John Pelham (c. 1430) flanked his crest with his buckle badge (pl. xxiii B). On the fine seal of Thomas lord Roos of Hamlake or Helmsley (1431-64) his peacock crest is flanked by two large flowering plants, perhaps *hemlocks* (pl. xxiii E).

By the third quarter of the fourteenth

A



Thomas lord Despenser, before 1397.

B



Richard Nevill earl of Salisbury, 1429.

PLATE XXII.—Quasi-supporters.



century the combination of supporters with supporters shields of arms surmounted by crested



FIG. 117. Seal of Edmund Mortimer earl of March and Ulster, 1400, with rampant leopard supporters.



FIG. 118. Seal of Sir William Windsor, 1381, with eagle supporters.

Supporters      helms had become fully established, and henceforth the number of beautiful and instructive examples is so great that it is unnecessary to do more than illustrate a typical series (figs. 117-121). It will be



FIG. 119. Seal of William de la Pole duke of Suffolk, 1448.

seen from these that in seals the majority of the supporters are upholding the heavy helm and its crest, and not the shield that hangs below it; probably on account of the nature of the design. The supporters, too, usually form pairs, and it goes without saying that every variety of creature is made to serve. Sometimes they are composed of badges, like the falcons on crooked billets









William lord Zouch, 1430.

Henry of Lancaster earl of Derby, 1385.

Sir John Falstaff, in 1456.

**PLATE XXIV.—Shields accompanied by badges.**

used by William lord Zouch (pl. XXIV A), Supporters or the similar birds with 'words' coupled with oak leaves and the letter t that appear



FIG. 120. Seal of John Nevill lord Montagu,  
1461.

on a seal of Sir John Falstaff used in 1456 (pl. XXIV B). William lord Botraux, in a seal used in 1426, has his armorial ensigns flanked by two buttresses (Fr. *botreaux*); while John lord Talbot and Furnival (1406) has two *talbots* (fig. 122), and George duke

Supporters of Clarence (1463) the black bulls of Clare (fig. 123).

Where the supporters differ it is usually



FIG. 121. Seal of William lord Hastings,  
*c. 1461.*

the case that they represent more than one dignity. Thus on one of his seals (fig. 124) Richard Beauchamp earl of Warwick (1401) used as such for supporters two muzzled bears hugging ragged staves, but on a later

seal (1421) as earl of Warwick and of Albe- Supporters  
marle the supporters are a bear and a griffin  
(fig. 125). So too his successor in the title  
of earl of Warwick, Richard Nevill, on a fine



FIG. 122. Seal of John lord Talbot and  
Furnival, 1406.

seal c. 1451-2 has two muzzled bears for supporters, but on a later seal c. 1460 as earl of Warwick and Salisbury his supporters are a Warwick bear and a Montagu griffin (fig. 69). Edmund Beaufort duke of Somerset on his seal for the town of Bayeux c. 1445 (fig. 126) has on one side his own eagle supporter, and on the other a spotted dog-like beast with a crown about his eck;

**Supporters** and Richard duke of York and earl of March on his seal as governor of France and Normandy in 1436 has for supporters the York falcon and the white lion of March. On the stall-plate of John Beaufort duke of Somerset and earl of Kendal his arms are supported by a Somerset crowned eagle and a mysterious beast called a *yale*,\* behind each of which stands an ostrich feather with the quill gobony of blue and silver.

It is not necessary here to cite the various supporters borne by the Kings of England, but it may suffice to point out that since the union of the crowns of England and Scotland one of the royal supporters has always been a lion for England and the other a unicorn for Scotland.

In seals of married ladies in which their arms are accompanied by supporters, one often represents the husband and the other the lady's family.

Thus Joan Holand, daughter of Thomas earl of Kent, and wife of Edmund of Langley duke of York, has (after 1393) her

\* For a full account of the *yale* or *eale* see papers in *The Archaeological Journal*, lxviii, 173 199. The adoption of the beast by the duke of Somerset has not yet been explained, but it may be for his earldom of Kendal and partly be a rebus (Kend-eale).



FIG. 123. Seal of George duke of Clarence and lord of Richmond, 1462, with black bulls of Clare supporting his crested helm.

Supporters husband's half of her impaled shield supported by the falcon of York, and her own half by her father's hind with its crown collar. Cecily Nevill, the wife of



FIG. 124. Seal of Richard Beauchamp earl of Warwick, 1401.

Richard duke of York and earl of March, and mother of King Edward IV, has the shield on her fine seal ensigned by a falcon of York and supported by a stag with crown collar and chain and by a lion of March (fig. 127). The even more splendid seal of Elizabeth Wydville, queen consort of King Edward IV, shows as her supporters the



**PLATE XXV.—Arms with crown and supporters of Elizabeth Wydville, queen of Edward IV.**







PLATE XXVI.—Arms, supporters, and badges of the  
Lady Margaret Beaufort, 1455.

lion of March and a lean spotted beast not Supporters unlike an otter, collared and chained (pl. xxv). The lady Margaret Beaufort, on the



FIG. 125. Seal of Richard Beauchamp earl of Warwick and of Albemarle and lord Despenser, 1421.

other hand, ensigns on both her seals her paternal arms of Beaufort with the Somerset eagle and uses for her supporters a pair of yales (pls. xxvi, xxx).

It is of course all important that sup-

Supporters porters should be shown standing upon something solid, and not on so precarious a footing as the edge of a motto or forked



FIG. 126. Seal of Edmund duke of Somerset  
for the town of Bayeux, c. 1445.

scroll. One of the beautiful armorial groups with the supporters of King Henry VII in King's college chapel at Cambridge (fig. 128) shows how effectively and yet unobtrusively this may be done. In the splendid panel at New Hall in Essex with

the crowned arms, etc. of King Henry VIII his dragon and greyhound supporters stand in a bush of roses and pomegranates (fig. 189); and in the well-known glass at Ockwells the supporters have fields full of flowers to stand on.

Besides the more or less regular use of supporters just described, there are a number of curious and irregular ways of supporting shields. These deserve special attention, not only from their value in showing how delightfully heraldry used to be played with, but as precedents for similar variety of treatment at the present day, when supporters so called often do not support anything. Over the doorway, for example, of the National Portrait Gallery in London the 'supporters' of the royal arms are merely a pair of cowering beasts at the base of the shield.

Quite an early instance of playful treatment is furnished by the seal of Roger Leybourne (*ob. 1284*). This has a small banner standing behind the shield, which is hung on a tree with side branches; one of these supports the crested helm, and the other ends in a bunch of leaves (pl. xi A).

Thomas lord Holand and Wake (c. 1353) has within a traceried panel a tree



FIG. 127. Seal of Cecily Nevill, wife of Richard duke of York and mother of King Edward IV, 1461.

standing in a rabbit warren and supporting Supporters his crowned helm with its huge bush of feathers. Hanging on either side are two



FIG. 128. Arms and supporters, a dragon and a greyhound, of King Henry VII in King's college chapel at Cambridge.

shields, one with beautiful diapering of his lordship of Wake, the other (originally) of his lordship of Holland (pl. xxvii A).

Thomas of Woodstock duke of

**Supporters** Gloucester, son of Edward III, used from about 1385 a lovely seal with the stock of a tree standing within a paling and surrounded by water on which float two chained Bohun swans, for his wife Eleanor Bohun; from the tree hangs a large shield of the duke's arms, with his crested helm above, and from two side branches are suspended diapered shields of the earldom of Hereford (*azure two bends, one gold, the other silver*) also in reference to his Bohun marriage.

Margaret daughter of Richard Beauchamp earl of Warwick and wife of John Talbot earl of Shrewsbury and Waterford, in her fine shield (after 1433) suspends by their straps her father's shield and the impaled shield of her husband and herself from the ragged staff of her father's house (pl. xxvii b).

Thomas Holland earl of Kent used in 1398 a seal bearing his badge of a white hind with a crown for a collar, reclining under a tree, and with the shield of his arms hanging round its neck (pl. xviii b).

In the fourteenth century seal of the mayoralty of Calais a boar has a cloak tied about his neck and flying upwards bannerwise to display the arms of the town, which



Thomas lord Holand and Wake, c. 1350.



Margaret Beauchamp, wife of John Talbot  
earl of Shrewsbury, after 1433.

PLATE XXVII.—Methods of arranging shields.



were *barry wavy* with a crowned (?) leopard Supporters *rampant* (fig. 129). A similar treatment occurs on the half-florin of King Edward III, which has for device a crowned sitting leopard with a cloak about his neck with the royal arms.

On one of his seals as regent of France



FIG. 129. Seal of the mayoralty of Calais.

(1422-35) John duke of Bedford has an eagle standing with one leg upon his badge, the root of a tree, and holding in its other claw a shield of his arms.

William lord Fitz Hugh (1429) and of Marmion shows on his seal his quartered shield ensigned by his helm and crest,

Supporters which was apparently a lion's head. The rest of the beast is somewhat incongruously squatting behind the shield and has the paws thrust out on each side to grasp two banners of arms that complete the composition (pl. XXVIII A).

A similar pair of banners appears on the



FIG. 130. Seal of Walter lord Hungerford with banners of Heytesbury and Hussey or Homet, c. 1420.

seal of Walter lord Hungerford, which has the shield 'supported' by two Hungerford sickles, and surmounted by the crested helm, with flanking banners of the arms of the lordships of Heytesbury and Hussey (fig. 130).

A



William lord FitzHugh (1459) and of Marmion.

B



Margaret lady Hungerford and Botreaux, 1462.

PLATE XXVIII.—Examples of banners of arms.



Banners also figure prominently on the Supporters charming seal of Margaret lady of Hungerford and Botreaux (1462) (pl. xxviii b). She was the daughter of William lord Botreaux and Margaret Beaumont, and wife of Sir Robert Hungerford, who died in 1459. The seal shows the lady in her widow's dress sitting upon her knees in a garden, and reading from a book some words which are inscribed on a scroll about her head. Overshadowing her are two large banners of impaled arms: one of Hungerford and Botreaux, upheld by a lion; the other of Botreaux and Beaumont, upheld by a griffin.

On many late thirteenth and early fourteenth century seals it was not uncommon to represent ladies holding up shields of arms. A delightful example that may be cited is that of Emmeline FitzGerald, and wife of Stephen Longespee, who is upholding her father's shield in her right and her husband's in her left hand. Below each shield is a leopard of England to show her husband's close relationship to the royal house, and on each side of her is a *long sword*. She died in 1331 (pl. xxix b).

A few cases occur where a man himself acts as the supporter of his arms. One

Supporters of the shields of Henry Percy earl of Northumberland (1377) shews him in armour, standing behind a large shield of Percy which he supports with his left hand. His right is upon the hilt of a sword with the belt wrapped about it, and against his left shoulder rests a banner with the Percy lion. The earl appears in similar fashion in another of his seals as lord of Cockeremouth (1393). In this the shield is quarterly of Percy and Lucy, and is grasped as before by his left hand, while the right holds up a pennon charged with his badge of a crescent (pl. xxix a).

It must suffice to quote one last piece of playfulness, a seal of Richard duke of York and earl of March and Ulster (*ob.* 1460) as justice-in-eyre of the forests. This has his shield of arms suspended about the neck of a York falcon, and enclosed by the horns of a buck's head in base, in reference to his office. Upon the buck's horns are fixed two small hands for the duke's earldom of Ulster (pl. xxix c).





## CHAPTER IX

### BANNERS OF ARMS

The Royal Banner of Arms; The Banner of the Arms of the City of London; Shapes of Banners; Sizes of certain Banners; Upright *versus* Long Banners; Advantages of the Upright Form; Banners with Achievements of Arms; Modern Use of Banners

REPRESENTATIONS of banners constantly occur in medieval pictures (fig. 131); and as has been shown above, they are not infrequent upon seals.

Everyone is familiar with the banner of the royal arms that betokens the presence of the King, and with our splendid national banner known as the Union Jack. The banner with the arms of the city that is flown above the Mansion House when the lord mayor is in residence is familiar to Londoners, and the citizens of Rochester are equally accustomed to see the banner of their city flying on Sundays and holidays from the great tower of their castle. Let a banner once be regarded in the light of a rectangular shield

Banners of Arms and its fitness to contain armorial bearings immediately becomes apparent. The King's banner is now always miscalled 'the royal



FIG. 131. Knights with banners, from an illumination in Royal MS. 19 B xv in the British Museum.

standard,' even in official language, though heraldically it is not a standard at all but simply a banner.

Medieval banners at first were oblong Banners of Arms in shape, and set upright with a longer side next the staff. In the late thirteenth century pictures formerly in the painted



FIG. 132. Seal of Walter lord Hungerford with banners.

chamber in the palace of Westminster the banners borne by the knights were more than twice as tall as they were broad. The same proportion survives even in the famous pictorial pageant of Richard Beauchamp earl of Warwick, drawn about 1493;\* but the majority of the banners therein shown have a height one and

\* Brit. Mus. Cott. MS. Julius E., IV.

Banners of Arms three quarter times the width, which is better for the display of heraldry. This is also the proportion of the banners on William lord Hungerford's seal (fig. 132), but the banners with impaled arms on lady



FIG. 133. Part of the seal of Margaret lady Hungerford, with impaled banner held up by a lion.

Hungerford's seal are nearly square (fig. 133). On the monument in Westminster abbey church of Lewis lord Bourchier (*ob.* 1431) the large quartered banners at the ends, upheld by lions and eagles, are slightly less than a square and a half in area, and admirably proportioned for displaying arms (fig. 134). The banner of King Edward IV



FIG. 134. Tomb of Lewis Robsart lord Bourchier, K.G.,  
*ob.* 1431, in Westminster abbey church, with banners  
of arms upheld by supporters.

Banners of  
Arms

'which also hung over his grave' in St. George's chapel in Windsor castle is described as of 'Taffaty, and thereon painted quarterly France and England; it had in breadth three foot four inches, besides a Fringe of about an inch broad, and in depth five foot and four inches, besides the Fringe.' \* Ashmole, in his description of the banners hung above the stalls of the Knights of the Garter, states (in 1672) that 'the fashion of the Sovereign's and all the Knight-Companions Banners are square; but it doth no where appear to us, of what size their Banners anciently were; yet in Queen Elizabeth's Reign, we find them two yards and a quarter long, and a yard and three quarters broad, beside the Fringe (which is made of Gold or Silver and Silk, of the colours in the Wreath) and thereon are wrought or beaten upon Taffaty-Sarcenet, double-Sarcenet, or rich Taffaty, with fine Gold and Colours, on both sides, the paternal Coat of the Knights Companion, together with his Quarterings, or so many of them as he please to make use of, wherein Garter is to take care that

\* Elias Ashmole, *The Institution, Laws and Ceremonies of the most Noble Order of the Garter* (London, 1672), 149.

they be warrantly marshalled. . . . These Banners of banners of Arms are fixed to the end of long Staves, painted in Oyl, formerly with the Colours of the Wreath, but now Red.\*

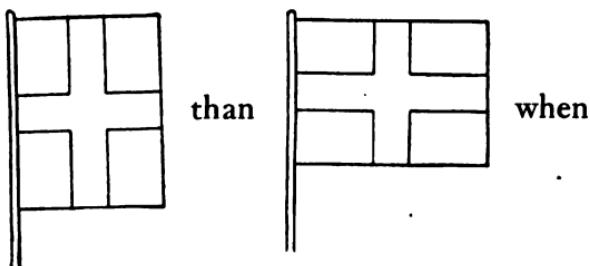
The remark here as to the quarterings, in view of the comments upon them in an earlier page of this book, is interesting, but it is more important to note that both the banner of King Edward IV, and those of the Knights of the Garter in Queen Elizabeth's time, were of similar proportions to those on the Bourchier monument.

The fact is that the heraldic draughtsmen of even this late period were fully as aware as their predecessors of the difficulty of drawing arms in a banner that exceeded the width of a square, and they also appreciated the greater advantage of an area that was narrower than that figure.

The longer form of banner may be tolerated for so simple a combination as the Union Jack, or even for such of its component parts as the cross of St. Andrew or the saltire of St. Patrick, but it is rarely possible so to arrange heraldry upon it as

\* *Ibid.* 335, 336.

Banners of Arms to look well, and even the cross of St. George looks better upright thus



extended unduly horizontally.

In the King's banner as at present borne it is practically impossible to draw the arms artistically, or with a proper balancing relation of field and charge (fig. 135). The leopards of England may be so outrageously lengthened and attenuated as nearly to fill the quarters allotted to them, but it is impracticable to display properly the upright form of the ramping lion of Scotland or to expand horizontally the Irish harp. In the banner, too, of the lord mayor of London as used on the Mansion House to-day, the sword of St. Paul in the quarter can only be drawn of the comparative size of Sir William Walworth's dagger, which it is in consequence so absurdly mistaken to be.



FIG. 135. The King's banner, or 'royal standard,' as now borne.

Were, however, the King's arms (see frontispiece) and those of his city of London placed on upright oblong or even square banners, all difficulties of drawing them would be avoided, and from appearing to be glaring examples of mean modern heraldry they would forthwith become fine pieces of artistic decoration.

A close approximation to the better way of displaying the King's arms is illustrated by the lately adopted banners of Queen Mary and Queen Alexandra, both of which show the Sovereign's arms impaling those of his consort. The King's arms are thus restricted to half the usual length of the present 'royal standard,' that is, to a square, and so can be drawn with less waste space on either side of the charges.

Whatever be their shape, banners, like shields, ought as a rule to be covered completely with the heraldry, like the banners of the Knights of the Garter at Windsor (which, though modern, are quite good in this respect) and those of more recent institution of the Order of St. Michael and St. George in St. Paul's cathedral church.

Examples are not lacking, even in the fifteenth century, of banners charged with regular heraldic achievements instead of

arms, and quite an interesting series may be found among the Windsor stall-plates. Two small oblong plates of Sir Peter Courtenay and Henry lord FitzHugh are practically complete banners of their arms, but Walter lord Hungerford (after 1426) displays his arms, with helm, crest, and mantling, upon a dull black banner with fringed gold border attached to a writhen gilded staff (fig. 136). Richard Nevill earl of Salisbury (c. 1436) (fig. 137), John earl of Shrewsbury (c. 1453), John lord Tiptoft (c. 1461), and several others have their arms, etc. on plain gold-coloured fringed banners, but Richard lord Rivers (c. 1450), Thomas lord Stanley (c. 1459), and George duke of Clarence (c. 1461), have the field worked all over with decorative scroll work. Sir John Grey of Ruthin (c. 1439) also displays his arms on an undoubted banner with black ground and gold fringe and staff (fig. 138), and William lord Fauconberg (c. 1440) on a banner with the field bendy of blue and silver, with a gold fringe and staff. It is not improbable that several other quadrangular stall-plates with coloured grounds represent banners. Edmund of Langley duke of York has the field paly of three pieces of silver, green, and black; John duke



FIG. 136. Stall-plate, as a banner, of Walter  
lord Hungerford, after 1426.  
of Bedford (1422-3) has a ground party  
blue and silver, and Thomas duke of  
Exeter (c. 1422) a ground all black.



FIG. 137. Stall-plate, as a banner, of Richard Nevill earl of Salisbury, c. 1436.

John duke of Somerset (c. 1440) has the field of his plate bendy of silver, red,



FIG. 138. Stall-plate, as a banner, of Sir John Grey of Ruthin, c. 1439.

and green, with a gilded border of scrolled leaves; and Walter lord Mountjoy (c. 1472)

disposes the same three colours in vertical Banners of Arms

Two similar displays of heraldic achievements are to be found in a manuscript at the Heralds' College.\* In one of these the arms, etc. of Sir Richard Nanfant (*ob.* 1506-7) are painted upon a quadrangular field party of blue and green. In the other the impaled shield of Sir Richard and his dame, upheld by an angel, is painted upon a ground having the upper three-fourths red and the fourth part pale pink.†

In modern practice there is no conceivable reason why banners for the display of arms should not be more widely adopted; not only as banners proper, to fly upon a staff, but in decorative art, such as painting, sculpture, and embroidery. Both the Royal Society and the Society of Antiquaries regularly notify their existence in Burlington House by displaying banners of their arms over their apartments, and their example is one that might be followed by other corporations entitled to bear arms. On the use of banners by individuals it is unnecessary to enter after the useful series

\* MS. M<sub>3</sub>.

† *Illustrated Catalogue of the Heraldic Exhibition, Burlington House, 1894* (London, 1896), pl. xxviii.

Banners of Examples and usages thereof already noted.

Arms

The curious flags known as standards, which were in use during the fifteenth and sixteenth centuries, seem to have been borne simple for display in pageants or at funerals. For decorative purposes they are



FIG. 139. Standard of Sir Henry Stafford, K.G.,  
c. 1475

most effective, and as they were anciently borne by men of every degree down to and including esquires, they might with much advantage from the artistic standpoint again be devised and brought into use.

A standard (fig. 139) was a long narrow flag with the lower edge horizontal, and the upper gradually descending from the staff to the extremity, which was split into two rounded ends. A compartment next the staff always contained the arms of St.

George. The rest of the ground not infre- Banners of  
quently was formed of two, three, or four Arms  
horizontal stripes of the livery colours of the  
owner, and divided into three sections by  
two slanting bands with his word, reason, or  
motto. Upon the section next to the St.  
George's cross was generally displayed the  
principal beast or other device of the bearer  
and in later times the crest on a torse, while  
the other sections and the field in general  
were powdered with badges or rebuses.  
The whole was fringed of the livery  
colours.

The series illustrated in the volume in  
the De Walden Library on "Banners  
Standards and Badges from a Tudor Manu-  
script in the College of Arms" will supply  
ample evidence of the playful composi-  
tion of ancient standards, and hints as to  
the way in which they may be invented  
nowadays.

Pennons were small and narrow flags of  
varying length, sometimes pointed, some-  
times swallow-tailed at the end, fixed below  
the point of a lance or spear and carried by  
the owner as his personal ensign (fig. 140).  
That held by Sir John d'Abernoun in his  
well-known brass (*c.* 1277) at Stoke d'Aber-  
noun is short and pointed and fringed, and

Banners of      bears his arms (*azure a cheveron gold*). A  
Arms            contemporary illustration of a large and  
                more fluttering form of pennon is to be



FIG. 140. Knights with pennons, from an illumination  
in Royal MS. 19 B xv in the British Museum.

seen in fig. 141. An example of a pennon charged with a badge, in the shape of the Percy crescent, occurs on the seal of Henry



FIG. 141. Armed Knights carrying pennons, *temp.*  
Edward I. From an illumination in Arundel MS.  
83. f. 132.

Banners of Percy earl of Northumberland, who is shown with it in his hand (pl. XXIX A).

In the fifteenth and sixteenth centuries it was not unusual to set up on gables, pinnacles, and other high places, figures of animals holding banners as vanes or ornaments. Heraldic beasts as finials began to be used even in the thirteenth century, and an example so early as 1237 is noted on the Pipe Roll of 22 Henry III, when a charge occurs 'for making and setting up a certain lion of stone upon the gable of the King's hall' \* within the castle of Windsor. Examples of the fourteenth century are hard to find, but in the fifteenth century and first half of the sixteenth they are common enough. In most of these later examples the creatures sit up and support shields with arms or badges; some, like the fine groups at Mapperton in Dorset, once held vanes as well.

Early vanes from their tendency to decay are rare. In 1352-3 14s. were spent 'upon a vane of copper painted with the king's arms, bought to be put upon the top of the hall of the king's

\* 'Et in quodam leone de petra faciendo et erigendo super gabulum in eadem aula.'

college' \* in Windsor castle ; and a delightful example, also of copper, pierced with the arms of Sir William Etchingham, its builder (*ob.* 1389), still surmounts the steeple of Etchingham church in Sussex (fig. 142). A simple specimen of an iron vane may yet be seen on Cowdray House in the same county. The octagonal steeple of Fotheringay church, Northants, built at the cost of Richard duke of York *c.* 1435, is surmounted by a fine representation in copper of his badge, the falcon within a fetterlock.

The employment of a creature to hold up a banner of arms was already no novelty in the fifteenth century, and examples have been noted above of those on the tomb of Lewis lord Bourchier (*ob.* 1431) and on the seal of Margaret lady Hungerford (*c.* 1460); to which may be added the banner bearing lion on the seal (*c.* 1442) of Henry Percy, eldest son of Henry second earl of Northumberland. The conversion therefore of the sitting beast into a vane holder came about quite naturally. A good instance of the end of the fifteenth century forms a charming finial to the well-

\* "Et in una vane de cupro picta de armis Regis empta ad ponendum super summitem aule Collegij Regis ibidem, xiiij s." Pipe Roll, 28 Edward III.

Banners of  
Arms



FIG. 142. Armorial vane on Etchingham  
church, Sussex.

known kitchen at Stanton Harcourt in Banners of Oxfordshire, but the griffin which sits aloft there has, alas, no longer a vane to hold (fig. 143).

Quite an array of such vane holders was set up early in the sixteenth century upon



FIG. 143. Vane formerly upon the finial of the kitchen roof at Stanton Harcourt, Oxon.

the pinnacles of the nave clerestory of St. George's chapel in Windsor castle, and the contract made in 1506 for completing the quire in like fashion provides for 'as well the vautte within furth as archebotens, crestys, corses, and the King's bestes stondyng on theym to bere the fanes on the outside of the said quere, and the

Banners of Arms creasts, corses (and) beasts above on the outsides of Maister John Shornes Chappell.' The contract made in 1511 for finishing the adjacent Lady Chapel also includes 'making up crests corses and the Kings bestes stondyng on theym to bere furth squychons with armes.' These beasts holding their glittering vanes seem to have been completed only so far as the great chapel was concerned, and are plainly shown in Hollar's engraving of the building; but they were all taken down in 1682 by the advice of Sir Christopher Wren, who suggested that pineapples be set up in their stead !

Another mention of figures with vanes occurs in the contract made in 1546 for the building of the Coventry cross :

And further to set on every principall pinnacle in the lowest story of the same new Crosse, the Ymage of a Beast or a foule, holding up a fane, and on everie principall pinnacle in the second story the image of a naked boy with a Targett, and holding a Fane.\*

These beasts, fowls, and boys obviously

\* T. Hearne, *Liber Niger*, ii, 620.

performed a double duty, like the creatures Banners of  
on Mapperton manor house. Arms

The exact nature of the 'King's bestes' at Windsor and elsewhere is illustrated by the accounts for the building of the great hall of Hampton Court in 1533-4. These include payments 'for the workyng and makynge of a lyon and a dragon in stone, standyng at the Gabull ends of the said hall'; 'for two pynnys of irne for stayes for the two bestes of freston, standyng at the gabyll endes of the haull'; and 'for gylding and payntyng of two vanys, servyng the bestes of freston stondyng at the endes upon the haull, oon of the Kynges armys, the other of the Quenys, wrowghte wyth fyne golde and in owyle.' Further payments are 'for makynge of 29 of the Kynges bestes to stand upon the new batiments of the Kynges New Hall, and upon the femerell of the said Hall' and 'for 16 vanys for the bestes standyng upon the battylment of the hall.' Also 'for the payntyng of 6 great lyons, standyng abowght the bartyllment, of tymber worke, uppon the Kynges New Hall, theyre vaynys gylte with fyne golde and in oyle,' and for the painting 'of 4 great dragons & of 6 grewhounds servyng the same bartylment.'

There are also payments to a 'Karver for karvyng and coutting of 2 grewhondes, oon lybert, servyng to stande upon the typpis of the vycys abowght the Kynges new haull,' and to a 'paynter, for gyldyng and payntyng of 2 grewhondes, oon lybert, sytting upon basys baryng vanys, upon the typpis at the haull endes'; likewise 'for gyldyng and payntyng of 24 vanys with the Kynges armes and the Quenes badges.' \*

The free use of external colouring should be noted.

The use of the King's beasts as heraldic adjuncts was not confined at Hampton Court to the building only, but they were made to do duty, in an equally delightful manner, as garden decorations. Thus the payments already quoted include charges

for makynge and entaylling of 38 of the Kynges and the quenys Beestes, in freeston, baryng shyldes wythe the Kynges armes and the Quenys; that ys to say, fowre dragownes, seyx lyones, fyve grewhoundes, fyve harttes, foure Inny-

\* Ernest Law, *The History of Hampton Court Palace* (London 1903), i. 346-348.

Banners of  
Arms

cornes, servyng to stand abowght the Banners of  
ponddes in the pond yerd ;  
for cuttyng and intayling of a lyon and  
grey-hound in freestoon, that is to say,  
the lyon baryng a vane with the Kynges  
armes, &c. servyng to stand uppon the  
bases of freeston abought the ponds ;  
for pynnes servyng the pyllers of free-  
stoon that the beastes standyth uppon  
abowght the ponds in the pond yerd ;  
for payntyng of 30 stoon bests standyng  
upon bases abowght the pondes in the  
pond yerd, for workmanship, oyle, and  
collers. Also  
for payntyng off 180 postes wyth white and  
grene \* and in oyle . . . standyng in the  
Kynges new garden ;  
also for lyke payntyng of 96 powncheones  
wyth white and grene, and in oyle,  
wrought wyth fyne antyke uppon both  
the sydes beryng up the rayles in the  
sayd Garden ;  
also for lyke payntyng of 960 yerdes in  
leyngthe of Rayle.†

The quaint aspect of such an heraldic  
garden has been preserved to us in the

\* White and green were the livery colours of  
King Henry VIII.

† Law, *op. cit.*, i. 370, 371.



FIG. 144. Part of King Henry VIII's garden at Hampton Court, from a contemporary picture.



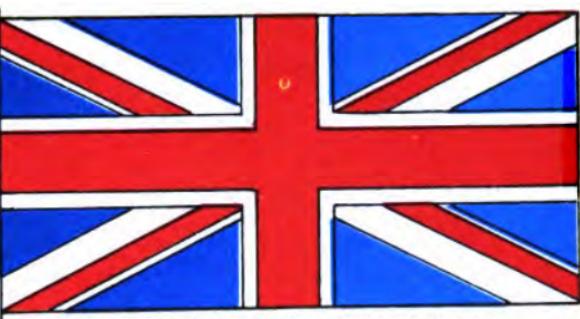
FIG. 145. Part of King Henry VIII's garden at Hampton Court, from a contemporary picture.

large picture at Hampton Court itself of King Henry VIII and his family. This has at either end archways in which stand Will Somers the King's jester and Jane the fool, and behind them are delightful peeps of the garden, with its low brick borders carrying green and white railings, and its gay flower beds from which rise tall painted posts surmounted by the King's beasts holding up their glittering vanes (figs. 144, 145).

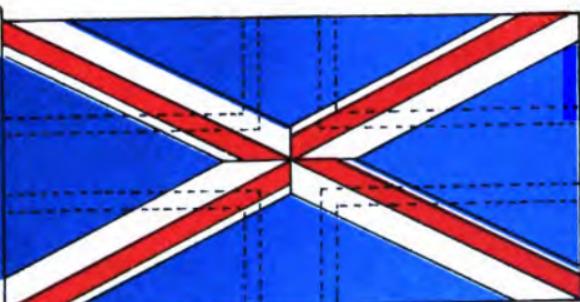
Before finally leaving the subject of banners, a few remarks may be offered touching our beautiful national banner which we call the Union Jack.

This charming and interesting composition is not only, in a large number of cases when it is flown, displayed upside down, but in a still greater number of instances it is made quite incorrectly.

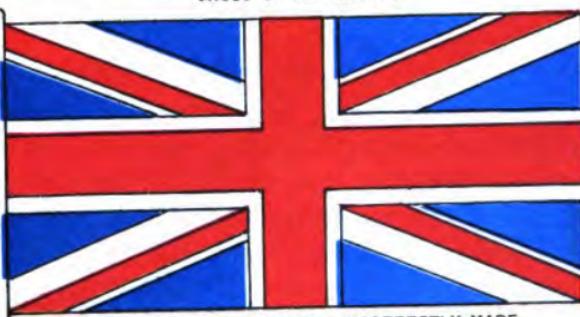
The first Union Jack, that in use from 1606 to 1801, combining as it did only the cross of St. George for England and the saltire of St. Andrew for Scotland, presented little difficulty, since there was practically no excuse for not drawing the St. Andrew's cross straight through from corner to corner. But the present Union Jack is a much more difficult banner to



THE UNION JACK. OFFICIAL CORRECT VERSION.



THE UNION OF THE SCOTTISH AND IRISH CROSSES IN THE UNION JACK. THE DOTTED LINES SHOW THE SUPERPOSITION OF THE CROSS OF ST. GEORGE



THE UNION JACK, AS OFTEN INCORRECTLY MADE.

PLATE XXXI. RIGHT AND WRONG VERSIONS OF THE UNION JACK.



draw, as well as to understand, and the Banners of  
prevailing ignorance of its history even Arms  
among so-called 'educated' people is  
extraordinary.

The Union Jack consists actually of (i) the banner of St. George with its white field reduced to a narrow edging on all sides of the red cross, to enable it to be superposed, without breaking the heraldic rule of colour upon colour, upon (ii) the blue banner of St. Andrew, with his white cross; but since the Union with Ireland there has been combined with these (iii) the banner of St. Patrick, which has a red saltire upon a white field. This combination, in order to meet Scottish susceptibilities, has been effected in a very peculiar but ingenious way, first, by treating the Irish banner like that of England, and reducing its white field to a narrow edging about the saltire, and then by slitting this down the middle of each arm, and joining the pieces to the opposite sides of St. Andrew's saltire similarly treated, yet so that the Scottish pieces are uppermost next the staff. It thus comes about, that whatever be the shape of the flag, whether square or oblong, two straight lines drawn across it diagonally from corner to corner

Banners of Arms should always equally divide the Scottish and Irish crosses, and if this cannot be done the flag is not correctly built up (pl. xxxi).

It also happens that unless the flag is exactly square the blue sections of the field must differ more or less in size. Ignorant flag-makers try to correct this, but only by dislocating in the middle the diagonal lines that ought always to be straight and continuous.

The right way up of a Union Jack is indicated by the Scottish, that is the broader white, half of the diagonal members being always uppermost in the two pieces next the staff.

## CHAPTER X

### MARSHALLING OF ARMS

Arms of Husband and Wife; Dimidiating; Impaling; Scutcheons of Pretence; Impalement with Official Arms; Arms of Ladies; Heraldic Drawing; Mottoes; Use and Misuse of the Garter; Lettering and Mottoes.

IN gathering up for practical consideration some of the points already discussed, as well as others that are suggested by them, something may first be said on the ways of combining the arms of husband and wife. This was done originally by simply setting them side by side, a plan which of course may still be followed whenever it is thought desirable.

For a short time during the latter part of the thirteenth and beginning of the fourteenth century the arms of husband and wife were combined in one shield by the curious device of halving or 'dimidiating' them, by joining the half of the one to the opposite half of the other, as in the arms of Aymer of Valence and Mary Seynt Pol,

Marshalling still borne (since 1347) by the lady's foundation of Arms of Pembroke College at Cambridge. Owing however to the many inconveniences which this plan involved, it was soon ex-



FIG. 146. Shield of Bryen impaling Bures,  
from a brass in Acton church, Suffolk.

changed for the more simple way of 'impaling' or placing the entire arms of both parties side by side in one shield (fig. 146 and pls. VIII C, XVIII A, B), a practice that has continued ever since,

except when the wife is an heiress. In Marshalling of Arms that case the lady's arms are usually drawn upon a smaller shield and placed upon the middle of the husband's arms (pl. v A). This ugly and most inconvenient plan, though of considerable antiquity, might very well be amended by the more ancient way of quartering the arms together, as is still done by the children of the heiress. For rules for the combination of the arms of a husband who has married two or more wives, or the cumbrous regulations as to quartering, the student may, if he wishes, consult the various manuals of heraldry.

When a man is a member of any Order, such as the Garter or the Bath, only his own arms should be encircled by the insignia of the Order. Exceptions to this rule can of course be found, but it is otherwise a general one that ought strictly to be followed. Bishops are entitled to bear their personal arms only impaled with those of their bishopstool or cathedral church, and the same rule applies to deans, heads of colleges, and regius professors (like those at Cambridge) who have official arms. The chancellor of a University presumably may impale its arms with his own.

**Marshalling of Arms** It has already been shown that the arms of ladies, all through the medieval period, were borne in precisely the same way as their fathers' or their husbands', that is upon a shield, lozenge, or roundel, and that the present inconvenient restriction to a lozenge did not come into use much before the middle of the sixteenth century, when heraldry and heraldic art were already on the down-grade. The present custom seems to be for the arms of married ladies to be borne upon shields, and of widows and spinsters upon lozenges. From the artistic standpoint it would certainly be desirable, whenever it is thought advisable, to revert to the freedom of pre-Elizabethan times.

Enough has already been said as to the elasticity of drawing shields, helms, crests, and mantlings, and as to the proper use of supporters, but a few words may be added as to the proper way of drawing the various creatures that are used in heraldry.

Since heraldry is a survival of what was once a living thing, it is clear that if modern work is to look well, animals and birds ought to be drawn in a more or less conventional manner (figs. 148, 149). Some, such as elephants, dogs, falcons, etc. may be

drawn almost directly from nature; but Marshalling others, especially lions, if so represented would manifestly be unfit to consort with the leopards, the wivers, the griffins, the two-headed eagles and other delightful crea-



FIG. 147. Lion with a forked tail, from a brass at Spilsby in Lincolnshire, 1391.

tures of the early heralds which they borrowed from the bestiaries. The conventional treatment should not, however, be carried to excess, nor should natural forms be too closely copied. Here, as in other matters connected with heraldry, a comparative study of good ancient examples will soon show what are the best types to follow.

Marshalling It would be an advantage too, if artists  
of Arms would revert to the old ways of represent-

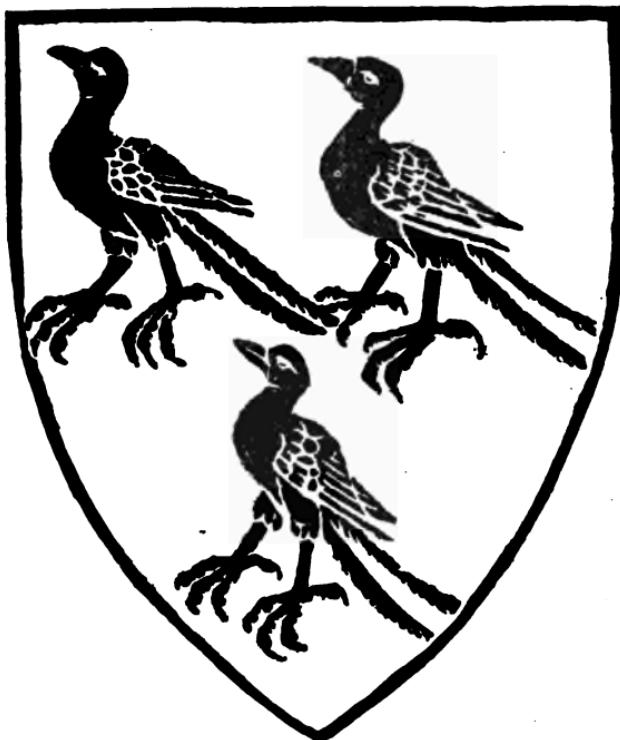


FIG. 148. Shield with three pheasants, from a brass at Checkendon, Oxon, 1404.

ing the furs known as ermine and vair. The ancient ermine tails did more or less resemble the actual tail of an ermine, but



FIG. 149. Shield of the arms of Sir Humphrey Littlebury, from his effigy at Holbeach in Lincolnshire, c. 1360, with fine examples of heraldic leopards.

R

Marshalling the modern object with its three dots above  
of Arms has no likeness to it whatever (fig. 150).  
So too with regard to vair, which represents

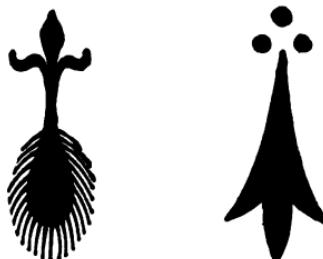


FIG. 150. Early and modern versions of  
ermine-tails.

the skins of grey squirrels, the modern treatment of it as rows of angular eight-



FIG. 151. Early and modern versions of  
vair.

teenth century shields is far removed from the conventional forms of the real skins seen in the best old work (fig. 151).

It has already been pointed out that there are no strict rules as to the particular shades of colour allowable in heraldry, and

it is one of the surprises of the student to Marshalling  
find what dull and cold tones were anciently of Arms  
used that yet look quite right. The ap-  
parently bright reds, for example, of the  
enamel in the early stall-plates at Windsor  
are actually brick-colour, and the apparent  
fine blues a cold grey ; but their combina-  
tion with gilding and silvering makes all  
the difference in the ultimate beautiful rich  
effect.

One thing that ought to be most  
scrupulously avoided in all modern heraldic  
decoration is the indicating of the gilding  
and colouring by the pernicious ‘dot-and-  
dash’ system. This is all very well as a  
kind of shorthand in one’s own notes or  
memoranda, but it is utterly destructive of  
artistic effect if applied in actual work.  
Ancient shields in relief were no doubt  
invariably painted, like those still to be  
seen behind the quire at Westminster ; but  
let any one try to imagine the fine series at  
York or St. Albans scored and pecked to  
indicate the colour and gilding. If the  
heraldic carvings are not to be painted, at  
any rate do not let their surfaces be  
disfigured. They may always be relieved  
by diapering.

The treatment of mottoes may not, at

Marshalling first sight, seem to fall within the scope of Arms this work, but actually it is one of very real importance. There is much to be said for the theory that mottoes are derived from the war cries of early times, and hence their frequent association with the crest worn upon the helm. Reference has already been made to examples upon seals and other authorities. The association of a motto with a shield only was not common anciently, and when it is so found it is generally placed on a scroll, like the well-known examples on the tomb of Edward prince of Wales at Canterbury (fig. 85). In later times, when shields began to be encircled by the Garter of the famous Order (fig. 152), mottoes were often arranged about the shield in a similar way.

There was however always this very important and noteworthy difference and distinction, that the buckled band now so commonly used for mottoes was anciently never allowed for any but the motto of the Order of the Garter. Other mottoes were written on a band which was fastened in a different way, or merely disposed Garter-wise round the shield.

The earliest known representation of the Garter is on a singular lead or pewter me-

dallion (fig. 153) commemorative of Edward Marshall<sup>of Arms</sup>  
prince of Wales, first Prince of the Order, now in the British Museum. In this



FIG. 152. The Garter, from the brass of Thomas lord Camoys, K.G., at Trotton in Sussex.

the prince is kneeling bare-headed before a personification of the Holy Trinity, with his gloves on the ground before him, and an angel standing behind him and holding his crested helm. The whole is enclosed by a buckled band inscribed *hony soit fe*



FIG. 153. Pewter medallion with Edward prince of Wales, now in the British Museum.

mal γ pense, with a cloud overlapping its upper margin from which issues an

angel holding down the prince's shield of Marshalling  
of Arms.

It has been customary from within a few years of the foundation of the Order in 1348 for the Knights-Companions to encircle their personal arms with the Garter.

In a wardrobe account of King Edward III, from 14 February 1349-50 to 30th September 1351, payments are entered for the making 'of two pencils of sindon *de Triple*, each having in the midst a Garter of blue sindon with a shield within the same Garter of the King's arms quartered, and beaten throughout the field with eagles of gold'; but representations of such a usage are hard to find. A good early example is afforded by the monumental brass at Trotton in Sussex of Thomas lord Camoys (*ob.* 1419). (Fig. 154.)

In illustration of the care above referred to of distinguishing the Garter motto from any other, two concrete examples may be cited: one on the brass at Constance of Robert Hallam bishop of Salisbury (*ob.* 1416), where the King's arms are encircled by the Garter, and the bishop's own arms by an open scroll with a scripture (fig. 155); the other on the west porch of the cathedral church of Norwich, where the arms of King

Marshalling Henry VI have the Garter about them  
of Arms and the arms of the builder of the porch,  
bishop William Alnwick (1426–36), are  
surrounded by a scroll with his motto.



FIG. 154. Shield of arms (*a chief and three roundels on the chief*) encircled by the Garter, from the brass of Thomas lord Camoys (ob. 1419).

This distinction was carefully borne in mind when the insignia of British Orders, other than that of the Garter, were devised, and in every case their mottoes are displayed on plain and not buckled bands. In the

Albert Medal for Bravery, however, the Marshalling of Arms encircling motto has been most improperly placed on a buckled band like the Garter, and the people who supply 'heraldic stationery' are notorious offenders in the same direction.

The lettering of a motto must of course



FIG. 155. Shields encircled by the Garter and a scroll, from the brass of Bishop Hallam (*ob.* 1416) at Constance.

depend upon the circumstances of its use. Nothing looks so well as the so-called 'old-English' or small black-letter, especially if the height of the words is as nearly as possible the same as the width of the band or scroll, and the capitals are not unduly prominent; but the form of capital known as Lombardic is always preferable to those of the black-letter alphabet. When



FIG. 156. Royal arms of King Henry VII within the Garter, of English work,  
from the King's tomb by Torregiano at Westminster.

capitals alone are used, fanciful types should Marshalling  
be avoided; a good Roman form such as <sup>of Arms</sup>  
is often found in Tudor inscriptions being



FIG. 157. Arms of St. George within the  
Garter, from the brass of Sir Thomas  
Bullen, K.G., earl of Wiltshire and  
Ormond, 1538, at Hever in Kent.

far better. If the motto to be set about a shield is a short one it can often be extended conveniently, if necessary, by a judi-

**Marshalling** cious use of ornamental devices like roses  
**of Arms** or other flowers between the words. The  
ends of scrolls with mottoes have a more  
satisfactory appearance if shown partly  
curled up and partly pulled out spirally,  
than if forked and waved, as may so often  
be seen now-a-days. Scrolls always look  
better if not bordered or edged in any  
way, but this does not apply to the narrow  
bounding line that may be necessary in  
enamelled work.

## CHAPTER XI

### CROWNS, CORONETS, AND COLLARS

Crowns and Coronets; Introduction of Coronets; Coronets of Princes, Dukes, and Earls; Bequests of Coronets; Illustrations of Coronets and Crowns; Collars and Chains; Collars of Orders; Lancastrian Collars of SS; Yorkist Collars of Suns and Roses; Tudor Collars of SS; Other Livery Collars; Waits' Collars; Collars and Chains of Mayors, Mayoresses and Sheriffs; The Revival of Collars; Inordinate Length of modern Collars.

AT the present day it is the habit of divers ladies of rank to surmount their hair, when occasion allows, with diamond tiaras of surpassing splendour. The ladies of olden time were not free from a similar weakness, but the diamond mines of South Africa being then unknown, and other gems too costly, they encouraged the goldsmiths to make them beautiful crowns and crestings, with which they adorned their heads and headgear. A reference to the accurate drawings and details published by Stothard in his *Monumental Effigies* will show not only

the high artistic excellence of these ornaments, but also how becoming they were to the ladies who wore them. They varied greatly in design, from the simple circlet



FIG. 158. Crowned effigy of Queen Eleanor at Westminster.

of fleurons and trefoils of Queen Eleanor of Castile (fig. 158) to the sumptuous piece of jewellery beset with pearls and stones, which is represented on the alabaster effigy of Queen Joan at Canterbury (fig. 159) and reflects so worthily the yet more splendid crown of her husband, King Henry IV (fig. 173).

Attention has already been drawn to the decorative use of crowns in heraldry, and

Crowns,  
Coronets,  
and  
Collars



FIG. 159. Crowned effigy of Queen Joan at Canterbury.

a reference promised to the coronets of peers and peeresses.

Coronets, as they are now called, originated as early as 1343, when Edward duke of Cornwall and earl of Chester was created Prince of Wales, and invested by his father with a circlet (*serium*) on his head, a gold ring on his finger, and a golden verge which

was placed in his hand. The circlet in question passed into the possession of his brother, Lionel duke of Clarence, who in 1388 left in his will 'a golden circlet with which my brother and lord was created prince' as well as 'that circlet with which I was created duke.' This latter event happened in 1362, at the same time that his brother John of Gaunt was created duke of Lancaster, when King Edward girded his son with a sword and put upon his head a fur cap and over it 'un cercle d'or et de peres,' a circlet of gold and precious stones. This investiture with a coronet was for some time restricted to dukes, but in 1385 King Richard II bestowed upon Richard earl of Oxford the new dignity of marquess of Dublin, and invested him with a sword and a circlet of gold.

The investing of an earl with a coronet does not seem to have become customary before the reign of Edward VI, but earls had worn coronets in virtue of their rank for a long time previously. In April 1444, when Henry Beauchamp earl of Warwick was created premier earl by Henry VI, the letters patent of his appointment empower him 'to wear a golden circlet upon his head and his heirs male to do the same on

feast days in all places where it is convenient as well in our presence as of others.' But the practice can perhaps be carried still further back, for Selden in his *Titles of Honour* (p. 680) quotes a receipt dated 1319 by William of Lavenham, treasurer of Aymer of Valence earl of Pembroke of 'a gold crown of the said earl.'

Crowns,  
Coronets,  
and  
Collars

By his will dated 1375 Richard FitzAlan earl of Arundel leaves to Richard his son 'my best crown (*ma melieure coroune*) charging him upon my blessing that he part not with it during his life, and that after his death he leave it to his heir in the same manner to descend perpetually from heir to heir to the lords of Arundel in remembrance of me and of my soul.' He also leaves to his daughter Joan 'my second-best crown' and to his daughter Alice 'my third crown,' under similar conditions. The earl's best crown may be that shown upon the alabaster effigy at Arundel of his grandson Thomas earl of Arundel, to whom it was bequeathed by his father (fig. 163). It has alternate leaves and pearled spikes, similar to but richer and better in design than the earls' coronets of to-day. Sir N. H. Nicolas suggests that earl Richard's second and third coronets were bequeathed to his daughters

because both were countesses ; Joan being wife to Humphrey Bohun earl of Hereford, and Alice to Thomas Holand earl of Kent.

There are other bequests of coronets to



FIG. 160. Helm and crest, and bust, of Richard Beauchamp earl of Warwick, *ob.* 1439, from his gilt latten effigy at Warwick.

ladies : Edmund Mortimer earl of March and Ulster left in 1380 to his daughter Philippa, afterwards wife to (1) John

Hastings earl of Pembroke, (2) Richard Crowns,  
earl of Arundel, and (3) John lord St. John Coronets,  
'a coronal of gold with stones and two and  
hundred great pearls (*un coronal d'or ove*  
*perie et deuz cents grands perles*) and also a  
circlet with roses, with emeralds and rubies Collars



FIG. 161. Effigy of a lady, c. 1250, in Scarccliffe church, Derbyshire.

of Alexandria in the roses (*un cercle ove roses emeraudes et rubies d'alisaundre en les roses*). Michael de la Pole earl of Suffolk also left in 1415 to his wife Katherine the diadem or coronet which had belonged to her father Hugh earl of Stafford, who died in 1386.

The swan's head crest of Richard Beauchamp earl of Warwick (*ob.* 1439) on his effigy at Warwick is encircled by a crown of stalked pearls, not unlike those of an earl's coronet of the present day (fig. 160).

Among Stothard's engravings are two of



FIG. 162. Effigy of a lady in Staindrop church, Durham.

effigies of quite early date of ladies wearing crowns or coronets. One, at Scarcliffe in Derbyshire (fig. 161), can not be later than about 1250, and the crown in this case is composed of some twenty simple leaves set upright upon the edge of a narrow band. The other, at Staindrop in Durham, is about a century later, and represents a widowed

lady, probably Margery, second wife of John lord Nevill, wearing a crown of curled  
Crowns, Coronets,  
and Collars



FIG. 163. Thomas earl of Arundel, *ob.* 1416,  
from his alabaster effigy at Arundel.

leaves with points between (fig. 162). The next illustration is of special interest since it represents Thomas earl of Arundel (*ob.*

1416) wearing presumably the coronet mentioned above in his grandfather's bequest (fig. 163); his countess Beatrice has a slighter coronet of similar character. The



FIG. 164. Joan Beaufort, countess of Westmorland, *ob.* 1440, from her alabaster effigy in Staindrop church, Durham.

great alabaster tomb, also at Staindrop, of Ralph earl of Westmorland (*ob.* 1425) and his two countesses furnishes the next example. In this case the earl is in armour, but both ladies wear delicate coronets, formed of rows of points with triplets of

pearls and intervening single pearls, rising <sup>Crowns,</sup> from narrow ornamental circlets (fig. 164). <sup>Coronets,</sup>  
The tomb of another earl of Arundel, <sup>and</sup> Collars  
William FitzAlan (*ob.* 1487), and of his



FIG. 165. William FitzAlan, earl of Arundel (*ob.* 1487), from his effigy at Arundel.

countess Joan, further illustrates the use of coronets. The earl's coronet is in this case composed of a continuous row of leaves with a jewelled band (fig. 165); the countess wears a similar coronet, but curiously

distorted behind, evidently because it was thought to be more becoming when so worn (fig. 166).

The monument in St. Peter's church



FIG. 166. Joan countess of Arundel, from her effigy at Arundel.

in Sheffield, of George earl of Shrewsbury (*ob.* 1538) and his two wives represents him in armour, with the mantle and collar

of the Garter, and a coronet, now broken,  
about his head. His wives also have  
coronets, which are happily complete, and  
are composed of continuous series of twelve  
short points tipped with pearls. The earl's  
coronet seems to have had similar points  
but with sixteen pearls instead of twelve.

Crowns,  
Coronets,  
and  
Collars

The effigy *circa* 1500 at Whitchurch  
in Salop of that famous warrior, John  
Talbot earl of Shrewsbury, who was killed  
in 1453, also represents him in the mantle  
of the Garter over his armour and a coro-  
net about his head. This is unfortunately  
badly broken but seems to have resembled  
that on the Sheffield figures.

Besides these examples of coronets of  
earls and their countesses a few illustra-  
tions of those worn by dukes and duchesses  
may be cited.

It has been already noted that the shields  
on the monument of Humphrey duke of  
Gloucester (*ob.* 1446) at St. Albans are  
surmounted alternately by crested helms  
and by caps with coronets. These coronets  
have a richly jewelled circlet on which is set,  
instead of leaves, a series of what seem to  
be cups full of daisies, with small triplets  
of pearls between.

Another good coronet is to be seen

on the effigy of Thomas Holand duke of Exeter (*ob.* 1447) on the monument formerly in St. Katharine's hospital by the Tower, now in the chapel in Regent's



FIG. 167. John Holand duke of Exeter, *ob.* 1447, from his effigy at St. Katharine's Hospital, Regent's Park.

Park. The duke's coronet here is quite narrow, and composed of some eighteen or twenty trefoils set close upon a band (fig. 167); but his two duchesses have coronets of triplets of pearls with intermediate single pearls, like those of the countesses of Westmorland at Staindrop (fig. 168).

The alabaster effigy at Ewelme of Alice, widow of William duke of Suffolk (*ob.* 1450), shows her in a beautiful coronet of fleurs-de-lis alternating with small clusters

Crowns,  
Coronets,  
and  
Collars



FIG. 168. Head of a duchess of Exeter, from the monument at St. Katharine's Hospital, Regent's Park.

of pearls (fig. 169), and similar coronets once adorned the effigies at Wingfield in Suffolk of her son John de la Pole duke of Suffolk (*ob.* 1491) and his wife Elizabeth.

The privilege of wearing coronets was not extended to viscounts until the reign of James I., and to barons until 1661.

The official patterns of coronets to which peers and peeresses are now restricted, have, as may be seen from the examples above cited, practically no relation to the older



FIG. 169. Alice duchess of Suffolk, *ob.* 1475, from her alabaster effigy in Ewelme church, Oxon.

forms, which exhibited the usual delightful medieval elasticity of design.

The present coronets too are rendered uglier than ever by the modern rule forbidding them to be jewelled in any way. This was not formerly the case. Among

the stuff remaining in the palace of West-  
minster in 1553, and delivered to lady  
Jane Grey, was ‘a coronet for a duke, set  
with five roses of diamonds, six small  
pointed diamonds, one table emerald, six  
great ballases, seven blue sapphires, and  
thirty-eight great pearls, with a cap of crim-  
son velvet and a roll of powdered armyns  
about the same;’ and a beautifully orna-  
mented coronet of much earlier date than  
the painting is shown in a portrait of John  
marquess of Winchester, the defender of  
Basing House, who died in 1674.

Crowns,  
Coronets,  
and  
Collars

It is the custom now for ladies of rank  
to wear their coronets only at coronations,  
and to display them on their note paper,  
their spoons and forks, and on the panels  
of their carriages and motor cars. Such  
coronets cannot however be considered  
artistic objects, even when depicted apart  
from the crimson velvet bonnets which  
they encircle, and there is no reason why  
ladies should not devise and wear coronet-  
like ornaments of their own invention.

A little research will show that crowns  
of every form and fashion have always  
been freely used in heraldic decoration,  
both by themselves and as ensigning  
letters or other devices, and so long as



FIG. 170. Armorial ensigns and badges of the lady Margaret Beaufort, from the gatehouse of her foundation of Christ's College, Cambridge.



FIG. 171. Arms of the foundress, the lady Margaret Beaufort, with yale supporters, from the base of an oriel in Christ's College, Cambridge.

care be taken not to infringe what may be called official patterns, there are really no limits to a continuance of the ancient practice.

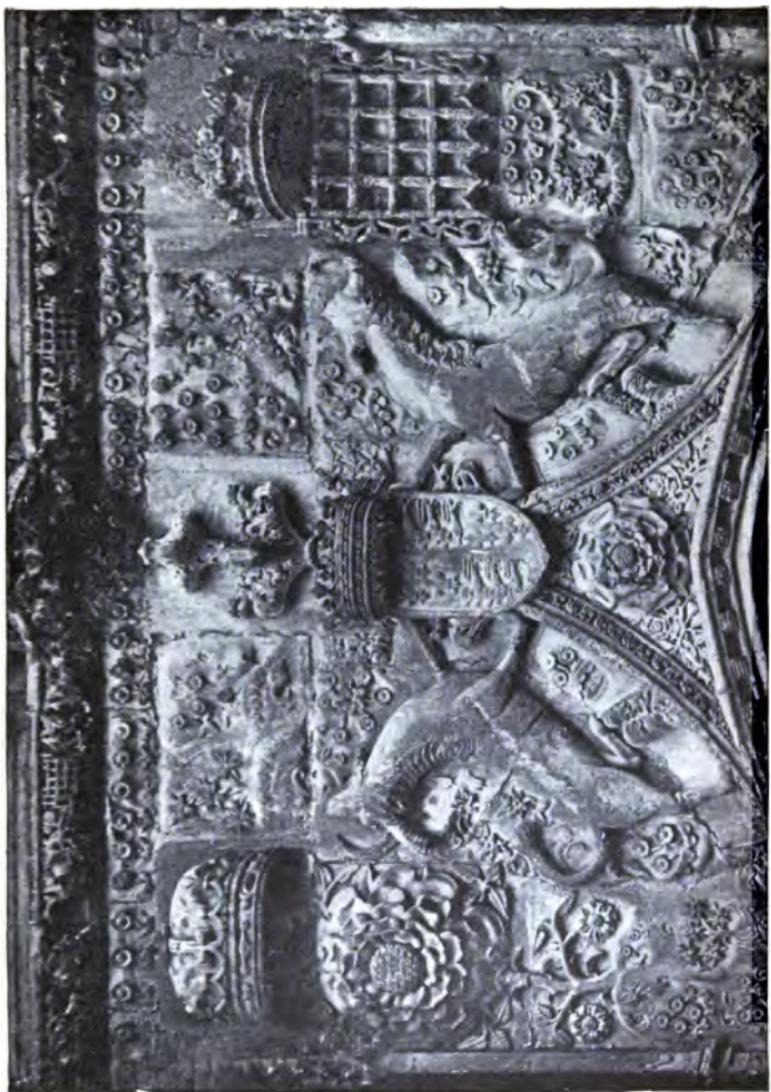
The lady Margaret Beaufort, countess of Richmond and mother of King Henry VII, has left us a delightful series of coronets. First, on a seal newly made for her on the accession of her son, her shield of arms is ensigned with a coronet or crown of roses and fleurs-de-lis placed alternately along the edge of a narrow band (pl. xxx). Shortly after 1505 the lady Margaret began to build Christ's College at Cambridge, and both the gatehouse (fig. 170) and the oriel of the master's lodge (fig. 171) are rich in heraldic decoration. In this case both her arms and her portcullis badge are ensigned with coronets set with a continuous row of triplets of pearls.\* In the lady Margaret's later foundation of St. John's College, her arms, etc. again are displayed upon the stately gatehouse; in this case with a coronet of roses and fleurs-de-lis over the shield, as in her seal (fig. 172). Her portcullis badge on the other hand has over it a fine coronet

\* On the gatehouse the coronet over the arms has been restored.



PLATE XXX.—Crowned shield with supporters and badges  
of the Lady Margaret Beaufort, 1485.





T

FIG. 172. Armorial panel on the gatehouse of St. John's College, Cambridge.

formed of clusters of roses, which recalls the circlet of roses set with emeralds and rubies of Alexandria mentioned earlier in this chapter. It is quite easy to conjure up visions of coronets or circlets formed of lilies or marguerites, or of roses red and white, or of any other suitable flower or device, wrought in gold or gilded silver, and either jewelled or bright with enamel. And let designers take heart when so recent and yet so picturesque an object as the so-called 'naval crown' can be produced, with its cresting of sterns and square sails of ships. This was used most effectively some years ago as one of the decorations encircling the Nelson Column in London on Trafalgar Day.

It may be as well to point out that the royal crown has been composed, from the fifteenth century, of crosses alternating with fleurs-de-lis, and since the coronation of King Henry IV it has been distinguished by being arched over cross-wise. The splendid open crown shown on the effigy of the king at Canterbury (fig. 173) is not that wherewith he was crowned, but another worn with the parliament robes in which he is represented. Beautiful examples of crowns of simpler type are

afforded by the effigies of King Henry III (fig. 174) and King Edward II (fig. 175). When the lady Elizabeth Wydville became the queen of Edward IV, she ensigned her

Crowns,  
Coronets,  
and  
Collars



FIG. 173. King Henry IV from his alabaster effigy in Canterbury cathedral church.

arms with a beautiful crown or coronet of alternate large crosses and fleurs-de-lis with smaller fleurs-de-lis between, rising from a richly jewelled band (pl. xxv); and a rich example of the crown of King Henry VIII so treated is to be seen on the great carved panel with his arms, etc. at New Hall in

Essex (fig. 189). Crosses and fleurs-de-lis are now used only in the coronets of those of royal blood.

From ornaments for the head it is easy to pass to those for the neck.



FIG. 174. King Henry III from his gilt-latten effigy at Westminster.

The wearing about the neck of something which was considered decorative or becoming has been customary with the fair sex in every part of the world and in all ages of its history, and necklaces of every form, material, and fashion are as popular to-day as ever. But less attention is now

paid to the decorative collars that once were worn not only by women but by men.

Crowns,  
Coronets,  
and  
Collars

It has always been a mark of distinction or dignity to wear about the neck a chain



FIG. 175. King Edward II, from his alabaster effigy at Gloucester.

or collar of gold, silver, or silver-gilt, either as an ornament or a decoration of honour, or as a badge of partizanship; and the most noteworthy of these to-day are the collars of the various orders of Knighthood, such as the Garter (fig. 177), the Thistle, and the Bath.

The history and characteristic features of these are well known, and representations of them abound; moreover the wearing of



FIG. 176. Crowned initials of King Henry VII from his lady chapel at Westminster.

them is confined to a few privileged persons. It is therefore hardly necessary to discuss them further in a work like the present.

The case is however different with regard to the so-called livery collars, since these may properly be regarded as models



FIG. 177. Thomas Howard third duke of Norfolk (1473(?)–1554), with the collar of the Order of the Garter, from the picture by Holbein at Windsor Castle.

for the formation and construction of such similar collars as may freely be worn to-day.

The most notable of such decorations during the medieval period was the collar of SS which formed the distinctive cognisance of the House of Lancaster (figs. 178,



FIG. 178. Collars of SS.

1. From the brass of Lady Camoys 1419, at Trotton in Sussex.
2. From the brass of Sir William Calthorpe, 1420, at Burnham Thorpe in Norfolk.

179). It was worn by persons of every degree, from the King and Queen to the knight and his esquire, and it was likewise worn by their wives and even conferred on civilians.

The collar of SS was apparently invented  
296

by King Henry IV before his accession, and quite a number of important entries that throw light upon its history occur in his household accounts while he was only Henry of Lancaster earl of Derby.

Crowns,  
Coronets,  
and  
Collars

In 1390-1 a gold signet was engraved



FIG. 179. Collar of SS from the effigy of William lord Bardolf, ob. 1441, at Dennington in Suffolk.

for him 'cum j plume et j coler,' of which unhappily no impressions are known. In 1391-2 there was made for him a 'coler' of gold 'with seventeen letters of S after the manner of feathers with scrolls and

scriptures in the same with a swan in the tiret.' This recalls the badge upon one of Henry's own seals as Earl of Derby (1385), described above (p. 167), an ostrich plume entwined with a scroll and the scripture *souvereyn* (pl. xxiv c), and we know from other sources of Henry's favour towards the Bohun swan, which device he used in right of his first wife, the lady Mary Bohun. The collar of SS moreover, on the effigy of John Gower the poet (*ob.* 1402), in Southwark cathedral church, has a swan on the pendant of it, and no doubt represents the collar actually given to him by Henry of Lancaster in 1393-4. The initial letter, too, of the charter granted to the city of Gloucester by Henry as King in 1399, contains a crown encircled by a collar of SS ending in two lockets between which is a pendant charged with a swan. The earl's accounts for 1393-4 mention the purchase of the silver of 'a collar made with rolled esses and given to Robert Waterton because the lord had given the collar of the same Robert to another esquire.'

In 1396-7 a charge is entered 'for the weight of a collar made, together with esses, of flowers of *souveigne vous de*

moy,\* hanging and enamelled, weighing eight ounces.'

Crowns,  
Coronets,  
and  
Collars

What these flowers were is uncertain. Charges for making 'flores domini' occur in 1390-1 and other years, and in 1391-2 three hundred leaves (? flowers) *de souveine vous de moy* of silver-gilt were bought for one of the earl's robes.

In 1407 Henry of Lancaster as King ordered payment to be made to Christopher Tildesley, citizen and goldsmith of London, of the huge sum of £385 6s. 8d. 'for a collar of gold worked with this word *sveignez* and letters of S and X enamelled and garnished with nine large pearls, twelve large diamonds, eight balases and eight sapphires, together with a great nouche in manner of a treangle with a great ruby set in it and garnished with four large pearls.'†

Most of these entries suggest that the mysterious SS stand for *Soveignez*, and possibly at one time this was the case, but

\* In 1426 Sir John Bigod lord of Settrington left to his daughter a covered cup 'pounset cum sovenez de moy'; perhaps a gift to him from Henry of Lancaster. *Testamenta Eboracensia* (Surtees Soc. 4) i. 411.

† P.R.O. Issue Rolls (Pells) Mich. 8 Henry IV (1407).

Crowns,  
Coronets,  
and  
Collars

Henry's seal as earl of Derby in 1385 containing the feathers with the scripture *souverayne* must not be overlooked. There is moreover, on a fragment which has fortunately survived in a tattered and burnt mass of fragments of a jewel account of Henry's reign in the Public Record Office, the important entry of a payment to Christopher Tildesley of 'a collar of gold made for the King with twenty-four letters of S pounced with soverain, and four bars, two pendants, and a tiret with a nouche garnished with a balas and six large pearls (the balas bought of the said Christopher for £10 and the price of the pearls at 40s., being £12) weighing 7 oz. Troy at 23s. 4d. £8 3s. 4d. Also a black tissue for the same collar 3s. 4d. and for the workmanship of it £4.'\* The King's word *soverayne* also occurs many times, with the Queen's word *a temperance*, on the tester over their monument at Canterbury, which has likewise the shield of arms for the King, the King and Queen, and the Queen alone, encircled in each case with a collar of SS with golden eagles placed upon the tiret. Gold eagles also form stops between the repetitions of the word *soverayne*.

\* Accounts, Exch. K. R. 404 / 18.

Another example of a collar of SS with <sup>Crowns,</sup>  
an eagle as a pendant is to be seen on the <sup>Coronets,</sup>  
monument of Oliver Groos, esquire (*ob.* <sup>and</sup> <sup>Collars</sup>  
<sup>1439</sup>) in Soley church, Norfolk (fig. 180).



FIG. 180. Spandrel of the tomb of Oliver Groos, Esq.  
(*ob.* 1439) in Soley church, Norfolk, with collar of SS.

Examples of effigies in stone or brass of men and women wearing the collar of SS are common throughout the Lancastrian period. The SS seem in most cases to be represented as sewn or worked upon a band of silk, velvet, or other stuff,\* which usually ends in buckled lockets, linked by a trefoil-shaped tiret, from which is hung a small ring (fig. 181).

Several other interesting occurrences of the collar of SS may be noted. In one of the windows in the chapter house at Wells is a shield of the arms of Mortimer, and next to it a gold star within the horns of a crescent party blue and silver, encircled by a collar of SS also half blue and half white. As there are associated with these the arms of the King and of Thomas duke of Clarence (*ob.* 1421), they probably commemorate Edmund Mortimer earl of March, who died in 1425.

In 1449 a receipt given to the steward of Southampton by the prior of the Shene Charterhouse, which was founded by King Henry V, bears a seal with *ihs* within a collar of SS; and in St. Mary's church at

\* Notice of the theft of a collar of black silk dotted (*stipatum*) with silver letters of SS is entered on the Patent Roll of 7 Henry IV (1406), part ii, m. 29.

Bury St. Edmunds the ceiling over the  
tomb of John Baret, an ardent Lancastrian

Crowns,  
Coronets,  
and  
Collars

I



2

FIG. 181. Collars of SS from (1) the effigy of Queen Joan at Canterbury, and (2) the effigy of Robert lord Hungerford at Salisbury.

who died in 1480, is painted with collars of SS surrounding his monogram.

There is also in a MS. in the British Museum,\* written probably for John lord Lovel (*ob.* 1414), a painting of the arms of Holand quartering Lovel surrounded by a collar, one half of which is white and the other half blue, with gold letters cf SS, having for a pendant a gold fetterlock, party inside of red and black.

On a brass *c.* 1475 at Muggington in Derbyshire the Beaufort portcullis appears as a pendant to the collar of SS.

With the rise to power of the Yorkists on the accession of Edward IV a rival collar to that of the Lancastrian livery came into vogue, composed of blazing suns and York roses disposed alternately (fig. 182). It may be seen in various forms on a number of monumental effigies and brasses, usually with the couchant white lion of the house of March as a pendant, but on the accession of Richard III the lion was replaced by his silver boar. On the wooden Nevill effigies at Brancepeth the earl has a collar of rayed suns with the boar pendant, while the countess has a collar of alternate suns and roses. Joan countess of Arundel, on her effigy at Arundel (fig. 166), shows another variation by interpolating the

\* Harl. MS. 7026, f. 13.

FitzAlan oak leaves between the suns and  
the roses.

Crowns,  
Coronets,  
and  
Collars

I



2

FIG. 182. Collars of suns and roses from (1) the effigy of a knight of the Erdington family at Aston, Warwickshire, and (2) from the effigy of Sir Robert Harcourt K.G., 1471, at Stanton Harcourt, Oxon.

After the accession of Henry VII the collar of SS was again revived, but with variations and different pendants. The effigy, for example, at Salisbury of Sir John Cheyney K.G. (*ob.* 1489) has appended to his SS collar a large portcullis charged with a rose. A collar of gold, weighing over 7 ounces, is recorded to have been given in 1499 to adorn the image of the Holy Trinity in Norwich cathedral church and is described as containing twenty-five letters of S, two tirets, two 'purcole' (portcullises) and one double R (?) with a red rose enamelled.\* A similar collar, but all of gold, is shown in the portrait of Sir Thomas More, painted by Holbein in 1527 (fig. 183). On a brass *c.* 1510 at Little Bentley in Essex the collar of SS has a portcullis pendant, and on the Manners effigy (*c.* 1513) at Windsor and the Vernon effigy (1537) at Tong the pendant to the knight's collar is a large double rose.

The collars on the Salkeld effigies (1501) at Salkeld in Cumberland are composed of SS and four-leaved flowers alternately, and that worn by Sir George Forster (*ob.* 1526) on his tomb at Aldermaston in Berkshire is of SS laid sideways and alternating with

\* Norwich Sacrist's Register, xi. f. 111.



FIG. 183. Sir Thomas More wearing the collar of SS;  
from an original portrait painted by Holbein in  
1527, belonging to the late Mr. Edward Huth.

knots, and has a portcullis and rose pendant.  
In 1545 Sir John Alen, sheriff in 1518 and

lord mayor in 1525 and 1535, bequeathed for the use of the lord mayor of London, and his successors for ever, his collar of SS, knots, and roses of red and white enamel; and a cross of gold with precious stones and pearls was given to be worn with it in 1558. An effigy of a Lisle c. 1550 at Thruxtion in Hants has a similar collar of SS, knots, and roses, also with a cross as a pendant. Sir John Alen's collar, somewhat enlarged, and with a modern 'jewel' as a pendant, is still worn by the lord mayor of London, and is the only medieval collar of SS that has survived.

After the reign of King Henry VIII the wearing of the collar of SS gradually became restricted to judges and other officials, and has so survived to the present day, when it is still worn in England by the lord chief justice, the kings-of-arms, heralds, and pursuivants, and by the serjeants-at-arms.

The lord chief justice's collar, like all those formerly worn by the judges, is composed of SS and knots; the others of SS only.

Beside the livery collars above mentioned, others have been worn from time to time.

In the exquisitely painted diptych of

Richard II and his avowries, now at Wilton House, the King has about his neck a collar formed of golden broom-cods, and the gorgeous red mantle in which he is habited is covered all over with similar collars enclosing his favourite badge, the white hart. A collar of gold 'de Bromecoddes' with a sapphire and two pearls occurs in the great inventory taken on the death of King Henry V, and a collar formed of SS and broom-cods was also made for King Henry VI in July 1426.\*

Crowns,  
Coronets,  
and  
Collars

On his effigy at Ripon (*c.* 1390) Sir Thomas Markenfield displays a collar formed of park palings, which widen out in front to enclose a couchant hart (fig. 184). If this were not a personal collar, it may have been a livery of Henry of Lancaster as earl of Derby.

A brass of the same date of a knight, formerly at Mildenhall, showed him as wearing a collar apparently once composed of scrolls with scriptures, joining in front upon a large crown with a collared dog or other beast within it.

The brass at Wootton-under-Edge of Thomas lord Berkeley (*ob.* 1417) shows

\* John Anstis, *The Register of the most noble Order of the Garter* (London, 1724), ii. 116 note.

him with a collar sewn with mermaids, the cognisance of his house (fig. 185).



FIG. 184. Head of the effigy in Ripon Minster of Sir Thomas Markenfield with livery collar of park-palings.

In his will dated 1430 William Stowe the elder, of Ripon, a retainer in the

household of the earl of Northumberland, bequeathes his silver livery *Anglice cres-*  
*saunt* and his livery *Anglice collar* to the shrine of St. Wilfrid.\* Possibly the 'cres-saunt' was an object similar to that here figured (now belonging to the Duke of

Crowns,  
Coronets,  
and  
Collars

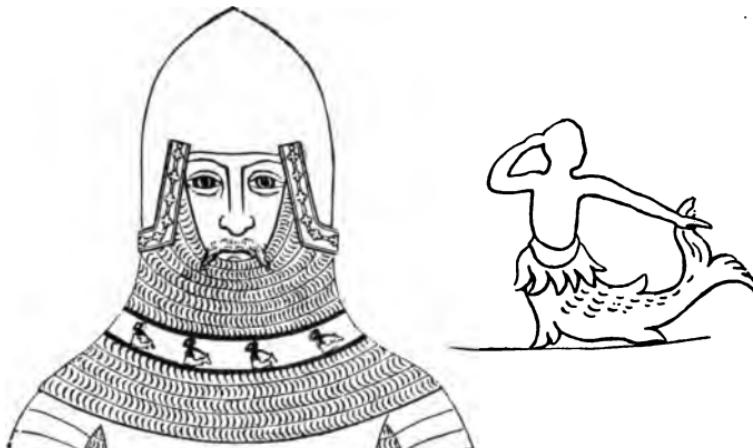


FIG. 85. Thomas lord Berkeley (*ob. 1417*) with a collar of mermaids, from his brass at Wootton-under-Edge, Gloucestershire.

Northumberland), and the collar like that formed of p's and crescents enclosing p's linked together which is engraved upon it (fig. 186).

\* "Item ego liberaturam meam argenteam Anglice cressaunt, et liberaturam meam Anglice collar. ad feretrum Sancte Wilfridi." *Test. Ebor.* ii. 13.

The earlier collars, as has already been noted, were composed of devices sewn upon a band of stuff, but in later examples a more open treatment is found wherein the devices are linked together by short



FIG. 186. Silver badge belonging to the Duke of Northumberland.

pieces of chain, as in the collar of SS shown in Sir Thomas More's portrait. The Yorkist collar of suns and roses on an effigy at Erdington is so treated, as is the collar of SS and flowers on the Salkeld effigies, which may perhaps be a personal and not a livery collar.

Collars of similar construction, but always of silver, with pendent scutcheons of the town arms, were worn by the little bands of minstrels called waits, formerly in the employ of most towns of importance (fig. 187).

Crowns,  
Coronets,  
and  
Collars

In London the six waits appointed in 1475 had silver collars of SS with scutcheons of the city arms. At Exeter the four waits' collars, dating from about 1500, still exist, and are formed of roundels with X's and R's alternately (fig. 187). Two beautiful waits' collars at Norwich (*c.* 1550) are composed of silver castles and gilded leopards alternately, like those in the appended shield (fig. 187). The waits' collars at Lynn were formed of scrolled leaves alternating with dragons' heads pierced with crosses, like those in the town arms, which are allusive of St. Margaret (fig. 187). At York the collars are formed wholly of little silver leopards, and at Beverley of eagles and beavers alternately. The waits' collars at Bristol date from the reign of Queen Mary, and are composed of pierced roundels containing alternately the letters CB and a rose dimidiating a pomegranate.

The wearing of collars, or chains as they are called, by mayors, mayoresses, and



FIG. 187. Waits' collars, of Exeter, King's Lynn, and Norwich.

sheriffs is comparatively modern. It was formerly the custom for every person of any dignity to wear a chain, and it was only when chains began to go out of fashion that the wearing of them survived among persons of particular dignity such as mayors and sheriffs.

Crowns,  
Coronets,  
and  
Collars

The collar of SS worn by the lord mayor of London is an exceptional example, and the only other early mayor's chain is that given to Kingston-on-Hull in 1564 and remade in 1570. A plain gold chain was bequeathed to the city of York in 1612, and 'a fayre chayn of gold double linked with a medall of massy gold' was given to the town of Guildford in 1673. In 1716 a gold chain for the mayor was given to the city of Norwich, but passed on for the use of the deputy mayor on a new chain being given in 1757. Yarmouth bought itself a chain in 1734, and seven other towns became possessed of mayors' chains towards the end of the eighteenth century. Down to 1850 some fifteen more mayors' chains came into existence, mostly of simple type, like the older chains, with one or more rows of plain or ornate links. Since 1850 practically every town that can boast of a corporation has likewise got a

Crowns,  
Coronets,  
and  
Collars

chain for its mayor, and appalling creations many of them are, with rows of tablet links, and armorial pendants as large as saucers.

A simple gold chain to be worn by the sheriffs of Norwich was given in 1739, but those at Chester, Newcastle, Exeter, and other places are quite recent. In London it has been the custom for the friends and admirers of the sheriffs to present them with elaborate gold collars on their accession to office, but these are happily private property and not official insignia. The same description applies to them as to the recent mayors' chains.

Chains for mayoresses have not yet become general, but they are being multiplied yearly. The mayoress of Kingston-on-Hull had an official chain as early as 1604, but it was sold as being 'useless' in 1835. The lady mayoress of York has a chain of plain gold links given in 1670, which is regularly weighed on its delivery and return by the wearer. All other mayoresses' chains are quite recent, and in most cases of the same fearsome design as those worn by their husbands.

The unfortunate mayors, mayoresses, and sheriffs are practically at the mercy of ignorant and inartistic tradesmen for the

designing and making of the collars they  
are called upon to wear officially, but that  
is no reason why people with more en-  
lightened ideas should not invent, design,  
and wear collars or chains that are beau-  
tiful in themselves. The examples already  
quoted and the many illustrations of others  
that are accessible will show what comely  
ornaments the old heraldic collars were,  
and many a lady would look well in a  
collar to whom a necklace is most un-  
becoming. Flowers, letters, and devices of  
heraldic import can easily be embroidered  
in gold, or struck out of metal and  
enamelled, and then be sewn down on  
velvet or silk stuff, or linked together by  
fine chains.

Crowns,  
Coronets,  
and  
Collars

But let every wearer of a chain or collar  
avoid the error of making it too long.  
The ancient collars were quite short, and  
therefore rested comfortably and easily  
upon the shoulders. Official collars have  
however grown to so preposterous a length  
that they have to be tied with bows of  
ribbons upon the shoulders to hinder them  
from slipping off the wearer altogether!  
The reason of this is curious and instruc-  
tive. The old collars were, as aforesaid, of  
sensible dimensions, but the introduction

Crowns,  
Coronets,  
and  
Collars

of wigs in the seventeenth century necessitated the collars being lengthened to be worn outside them. Wigs had their day and at last disappeared from general wear, but the lengthened collars remain, and it has not occurred to anyone in authority that they might now advantageously be shortened. So the inconvenience goes on.

## CHAPTER XII

### HERALDIC EMBROIDERIES

The Introduction of Armorial Insignia in Embroidered Vestments: on Robes: on Beds, etc.

No one who has had occasion to examine any series of old wills and inventories, especially those of the fourteenth and fifteenth centuries, can fail to have noticed what a large part was played by heraldry in the household effects of our forefathers. In the vestments and other ornaments of the chapel, the hallings, bankers, and like furniture of the hall, the hangings and curtains of the beds and bedchambers, the gold and silver vessels and utensils of the table, or in carpets and cushions and footstools, shields of arms, badges, mottoes, and quasi-heraldic devices of all sorts were as common as blackberries in autumn.

And the evidence of illuminated pictures and monumental effigies is equally strong in showing that heraldry was quite as much in vogue for personal adornment.

As a matter of fact heraldry had its very



FIG. 188. Part of an embroidered altar frontal with a rebus at Baunton in Gloucestershire. Date, late fifteenth century.

origin in a system of devices to be worn Heraldic  
on shields and banners and coats-of-arms Embroi-  
to distinguish the wearer in battle, and deries  
from the coat-of-arms of the knight it was  
but a step to the armorial gown or mantle  
of his lady.

It would be somewhat tedious to extract from the authorities just cited, especially since they are easily accessible, every entry relating to an heraldic ornament or piece of furniture. But with regard to hangings and embroideries the case is somewhat different, inasmuch as numbers of ladies are engaged nowadays in stitch-work of every kind, amongst which heraldic embroidery ought certainly to have a place.

As might be expected, the inventories of Church stuffs furnish us with some of the earliest examples of heraldic embroideries, and often in sufficiently precise terms to enable us to realize what the things looked like.

Thus an inventory taken in 1315 of the ornaments at Christchurch, Canterbury, enumerates such things as a chasuble and five copes, the gift of Katharine Lovel, sewn with arms of divers persons; a white cope of the arms of the King of Scotland; a cope of Peter bishop of Exeter

(ob. 1291) of baudekyn 'with biparted shields' (an early example); a cope of John of Alderby bishop of Lincoln, and another of Thomas Burton bishop of Exeter, of green cloth embroidered with shields; an albe with apparels of blue velvet embroidered with shields and fleurs-de-lis; two albes sewn with shields and black letters, and a third of red samite embroidered with shields and popinjays; an albe sewn with lozenges with the arms of the King of England and of Leybourne; an albe sewn with shields and embroidered with letters; an albe sewn with the arms of Northwood and Poynyngs in quadrangles; and an albe, stole, and fanon sewn with divers arms in lozenges with purple frets. The same inventory mentions a vestment of Philip King of France, made, quite properly, of blue cloth with fleur-de-lis; and a number of vestments with orphreys of the arms of the King of England and of France.

The inventory of the vestry of Westminster Abbey taken in 1388 also contains some interesting heraldic ornaments, such as a frontal with the arms of England and France in red and blue velvet woven with golden leopards and fleur-de-lis, from the

burial of King Edward III; six murrey <sup>Heraldic</sup> carpets woven with the new arms of the King of England and of the count of Hainault (in other words, the quartered shield adopted by Edward III in 1340, and the arms of his queen, Philippa of Hainault); four carpets of the arms of the earl of Pembroke; four carpets of red colour woven with white shields having three red fleurs-de-lis, of the gift of Richard Twyford, whose arms they were; five black carpets having in the corners shields of the arms of St. Peter and St. Edward; two green silk cloths sewn with the arms of England, Spain, and Queen Eleanor; a bed with a border with the arms of the King of Scotland; three new copes of a red colour of noble cloth of gold damask, with orphreys of black velvet embroidered with the letters T and A and swans of pearl, the gift of Thomas duke of Gloucester whose wife was Eleanor Bohun, and her family badge a white swan; a cope of red velvet with gold leopards and a border of blue velvet woven with gold fleurs-de-lis, formerly the lord John of Eltham's, whose fine alabaster tomb in the abbey church has the same arms on his shield.

A St. Paul's inventory of 1402 also

contains a few choice examples: a cope of red velvet with gold lions and orphreys of the collars of the duke of Lancaster and a stag lying in the middle of each collar; a suit of blue cloth of gold powdered with gold crowns in each of which are fixed two ostrich feathers; six copes of red cloth of gold with blue orphreys with golden-hooded falcons and the arms of Queen Anne of Bohemia; three albes and amices of linen cloth with orphreys of red velvet powdered and worked with little angels and the arms of England, given by Queen Isabel; three albes and amices with apparels of red cloth of gold powdered with divers white letters of S and with golden leopards, given by John of Gaunt; two great cushions of silk cloth of blue colour with a white cross throughout, and in each quarter of the cross the golden head of a lion.

The secular documents carry on the story.

Some quite noteworthy items may be found in the account of the expenses of the great wardrobe of King Edward III (1345-48-9): for making a bed of blue taffata for the King powdered with garters containing this word hony soit q mal y pense; for making a jupe of blue taffata for

the King's body with Garters and buckles Heraldic  
and pendants of silver-gilt ; for making 40 Embroi-  
clouds for divers of the Kings' garments,  
deries  
embroidered with gold, silver, and silk,  
with an E in the middle of gold, garnished  
with stars throughout the field ; for making  
six pennons for trumpets and clarions  
against Christmas Day of sindon beaten  
with the King's arms quarterly ; for making  
of a bed of red worsted given to the lord  
King by Thomas de Colley powdered with  
silver bottles having tawny bands and cur-  
tains of sindon beaten with white bottles ;  
for making a harness for the lord David  
King of Scotland of 'blu' velvet with a  
pale of red velvet and within the pale  
aforesaid a white rose ; for making a har-  
ness of white bokeram for the King  
stencilled with silver, namely a tunic and  
shield wrought with the King's word hay  
hay the wythe swan ; by godes soule I  
am thy man and a crupper, etc. stencilled  
with silver ; for making a doublet for the  
King of white linen cloth having about the  
sleeves and bottom a border of green long  
cloth wrought with clouds and vines of  
gold and with the King's word it. is. as.  
it. is.

In 1380 Edmund Mortimer earl of

March, leaves 'our great bed of black satin embroidered with white lions (the badge of the house of March) and gold roses with scutcheons of the arms of Mortimer and Ulster'; and in 1385 Joan princess of Wales leaves to King Richard her son 'my new bed of red velvet embroidered with ostrich feathers and leopards' heads of gold with branches and leaves issuing from their mouths.'

In 1389 William Pakington archdeacon of Canterbury leaves 'my halling of red with a shield of the King's arms in the midst and with mine own arms in the corners'; and in 1391 Margaret, the wife of Sir William Aldeburgh, leaves (i) a red halling with a border of blue with the arms of Baliol and Aldeburgh, (ii) a red bed embroidered with a tree and recumbent lion and the arms of Aldeburgh and Tillzolf, and (iii) a green bed embroidered with griffins and the arms of Aldeburgh.

The inventory of Thomas of Woodstock duke of Gloucester, taken in 1397, also contains some interesting items: a white halling (or set of hangings for a hall) consisting of a dosser and four costers worked with the arms of King Edward (his father) and his sons with borders paly of red and

black powdered with Bohun swans and Heraldic  
the arms of Hereford ; a great bed of gold, Embroi-  
series  
that is to say a coverlet, tester, and selour  
of fine blue satin worked with gold Garters,  
and three curtains of tartryn beaten with  
Garters to match ; and a large bed of white  
satin embroidered in the midst with the  
arms of the duke of Gloucester, with his  
helm, in Cyprus gold.

A number of other items in the list are  
also more or less heraldic : a bed of black  
baudekyn powdered with white roses ; a  
large old bed of green tartryn embroidered  
with gold griffins ; twelve pieces of tapestry  
carpet, blue with white roses in the corners  
and divers arms : a large bed of blue  
baudekyn embroidered with silver owls and  
gold fleurs-de-lis ; fifteen pieces of tapestry  
for two rooms of red worsted embroidered  
with blue Garters of worsted with helms  
and arms of divers sorts ; three curtains of  
white tartryn with green popinjays ; a  
green bed of double samite with a blue  
pale (stripe) of chamlet embroidered with  
a pot of gold filled with divers flowers of  
silver ; an old bed of blue worsted embroi-  
dered with a stag of yellow worsted ; a red  
bed of worsted embroidered with a crowned  
lion and two griffins and chaplets and roses ;

a bed of blue worsted embroidered with a white eagle; a coverlet and tester of red worsted embroidered with a white lion couching under a tree; a single gown of blue cloth of gold of Cyprus powdered with gold stags; and a single gown of red cloth of gold of Cyprus with mermaids.

In 1381 William lord Latimer leaves 'an entire vestment or suit of red velvet embroidered with a cross of mine arms,' and in 1397 Sir Ralph Hastings bequeathed 'a vestment of red cloth of gold with orphreys before and behind ensigned with maunches and with colours of mine arms,' which were a red maunch or sleeve on a gold ground.

Among the chapel stuff of Henry Bowet archbishop of York, in 1423, were a sudary or veil of white cloth with the arms of the duke of Lancaster on the ends, and two costers or curtains of red embroidered with great white roses and the arms of St. Peter (the crossed keys).

In 1437 Helen Welles of York bequeathed a blue tester with a couched stag and the reason *Auxilium meum a Domino*.

In 1448 Thomas Morton, a canon of York, left a halling with two costers of green and red say paled with the arms of

archbishop Bowet; and in 1449 the inventory of Dan John Clerk, a York chaplain, mentions two covers of red say having the arms of Dan Richard Scrope and the keys of St. Peter worked upon them.

To the examples worked with letters may be added a bed with a carpet of red and green with crowned M's, left about 1440 by a Beverley mason, who also had another bed with a carpet of blue and green with Katharine wheels; a vestment left in 1467, by Robert Est, a chantry priest in York Minster, of green worsted having on the back two crowned letters, namely R and E; and a bequest in 1520 by Thomas duke of Norfolk of 'our great hangede bedde palyd with cloth of golde whyte damask and black velvet, and browdered with these two letters T. A.' being the initials of himself and his wife.

There is of course nothing to hinder at the present day the principles embodied in the foregoing examples, which could easily be extended *ad infinitum*, from being carried out in the same delightful way; and a small exercise of ingenuity would soon devise a like treatment of one's own arms, or the use of a favourite device or flower, or the

Heraldic Embroideries

setting out of the family word, reason, or motto.

The medieval passion for striped, paned, or checkered hangings might also be revived with advantage, and the mention in 1391 of 'a bed of white and murrey unded,' shows that waved lines were as tolerable as straight.

## CHAPTER XIII

### TUDOR AND LATER HERALDRY

Decorative Heraldry of the Reign of Henry VIII; The Decadent Change in the Quality of Heraldry; Examples of Elaborated Arms; Survival of Tradition in Heraldic Art; Elizabethan Heraldry; Heraldry in the Seventeenth Century and Under the Commonwealth; Post-Restoration Heraldry.

IN the foregoing chapters practically nothing has been said or any illustration given of heraldry later than the reign of Henry VIII chiefly because little that is artistic can be found afterwards. There are however certain points about both Elizabethan and Stewart heraldry that are worthy of notice, especially when the old traditions have been followed.

In the second quarter of the sixteenth century decorative heraldry may be said to have reached its climax, and such examples as can be seen at Hengrave Hall, Hampton Court, Athelhampton House, Cowdray House, St. George's chapel in Windsor Castle, King's College chapel at Cambridge,

and Henry VII's Lady chapel at Westminster, or in the beautiful panel of Henry VIII's arms at New Hall in Essex (fig. 189), are quite the finest of their kind. Then comes a falling off, and though sporadic cases in continuation of tradition may be found, with the advent of the Renaissance English heraldry underwent a complete change.

One of the most notable differences between the older and the later heraldry is in the quality of the heraldry itself.

In the days when men devised arms for themselves these were characterized by a simplicity that held its own all through the thirteenth and fourteenth centuries and well down into the fifteenth century. But following upon a privilege that had hitherto been exercised by the King as a mark of special honour, and in some rare cases even by nobles, the heralds than began to assign arms to such of the newly-rich who came to the front after the Wars of the Roses and were willing to pay for them. Henceforth the artistic aspect of heraldry entered upon a continuous decadent course.

The beginning is visible in the extraordinary compositions devised and granted to all sorts and conditions of men during



FIG. 189. Carved panel with the crowned arms, supporters, and badges of King Henry VIII at New Hall in Essex.

**Tudor and**  
later  
**Heraldry** the reign of Henry VII  
had been granted by  
ward IV, or even by t'  
the fifteenth century, &



**FIG. 190.**  
John L  
Wilts.

preceder  
newly i  
to have  
A r  
arms  
Thes

for basis the engrailed cross upon a sable Tudor and field of the Uffords (to whom he was not related), charged with the leopards' heads of the de la Poles and a lion passant (perhaps for England); to which is added a gold chief, with a red Lancastrian rose, and two of the Cornish choughs from the posthumous arms of St. Thomas of Canterbury in allusion to his Christian name !

The arms granted by Christopher Barker, Garter, in 1536 to the city of Gloucester afford another example. They consist of the sword of state of the city, with the sword-bearer's cap on the point, set upright on a gold pale, and flanked on either side by a silver horseshoe and a triad of horsenails on a green field; there is also (as in Wulcy's arms) a chief party gold and purple, with the silver boar's head of Richard III (who granted a charter to the city) between the halves of a Lancastrian red rose and of a Yorkist white rose, each dimidiated with a golden sun !

A reference to Bedford's *Blazon of Episcopacy* will show that the arms of a considerable number of the bishops appointed during the reigns of Henry VIII and Edward VI were characterized by overcharged chiefs like those just described,

and these may be taken as typical of the arms then being granted by the kings-of-arms. The same passion for crowding the shield is seen even in many of the less elaborate arms that were occasionally granted.

Things did not improve under Mary and Elizabeth. Simple arms continued to be issued from the College, but mixed with such extravagant bursts as that of Laurence Dalton, Norroy, who granted in January, 1560-1 to the famous physician doctor John Caius these arms :

Golde semyd w<sup>th</sup> flowre gentle in the myddle of the cheyfe, sengrene resting uppon the heades of ij serpentes in pale, their tayles knytte to gether, all in proper color, resting upon a square marblestone vert, betwene theire brestes a boke sable, garnyshed gewles, buckles gold, and to his crest upon thelme a Dove argent, bekyd & membred gewles, holding in his beke by the stalke, flowre gentle in propre color, stalked verte, set on a wreth golde & gewles.

This precious composition is further described in the grant as

betokening by the boke lerning: by the Tudor and  
ij serpentes resting upon the square <sup>later</sup> marble stone, wisdom with grace founded  
& stayed upon vertues stable stone: by  
sengrene & flower gentle, immortality  
y<sup>t</sup> never shall fade, etc.

The way in which matters went from bad to worse is shown by the case of the Company of 'Barbours & Chirurgeons' of London, to whom had been granted in 1561

paly argent and vert, on a pale gules a Lyon passant gardant golde betweene two Spatters argent on eche a double rose gules and argent crowned golde.

The united genius of Garter, Clarencieux, and Norroy 'improved' these arms in 1569 into :

Quarterly the first sables a Cheveron betweene three flewmes argent: the second quarter per pale argent and vert on a Spatter of the first, a double Rose gules and argent crowned golde: the third quarter as the seconde and the fourth as the first: Over all on a Crosse gules a Lyon passant gardant golde.

Such compositions as these could not but

Tudor and later Heraldry fail to bring heraldry into contempt, and men soon ceased to revel in and play with it in the same delightful way as before. Here and there, as in Sir Thomas Tresham's market house at Rothwell, or in Sir Henry Stafford's great mansion of Kirby Hall, tradition has been held fast, and play is made upon the former with the Tresham trefoils, and in the latter with Stafford knots and with crests treated as badges in quite the old style. At Kirby Hall, despite its date (1572-75), and at Cadhay in Devon, sitting figures of beasts with shields of arms were set upon the gables, and at Kirby upon the pinnacles that surmounted the pilasters about the court. A good panel with the arms and badge apparently of Sir John Guldeford, *ob.* 1565, is to be seen in East Guldeford church, Sussex (fig. 191).

A remarkably fine specimen of Elizabethan heraldic decoration is also to be seen in the great chamber of Gilling castle, Yorks., as finished by Sir William Fairfax about 1585. Here the beautiful inlaid wall-panelling is surmounted by a frieze nearly four feet deep, painted with hunting scenes and a series of large trees, upon which are hung according to wapentakes the shields of arms of Yorkshire gentlefolk.

The chimney piece displays the armorial Tudor and ensigns of the builder, with those of his <sup>later</sup> Queen above, and four other shields, and



FIG. 191. Arms, with crested helm and badge  
(a blazing ragged-staff of, apparently, Sir  
John Guldeford of Benenden, ob. 1565, in  
East Guldeford church, Sussex.

between the frettings of the plaster ceiling  
are the Fairfax lions and goats, and the  
Stapleton talbot. The rich effect of the

Tudor and  
later  
Heraldry      whole is completed by the contemporary heraldic glazing with which the windows happily are filled.

But in Elizabethan buildings generally, heraldry made but a poor show. Supporters and other creatures had descended from the gables to stand or squat upon gateposts, and occasionally a square panel filled with heraldry was inset above a doorway or a porch; or the family crest, divorced from its helm, was carved upon the spandrels of the entrance. But the former glory had disappeared, and shields of arms were often replaced by initials and dates of owners and builders, presumably because they were 'non-armigerous persons.'

Within doors matters were somewhat better. Such gorgeous rooms as the great chamber at Gilling were quite exceptional, and heraldic display was usually confined to the elaborately carved overmantels of the chimneys, which served as a frame for the family arms and crested helm with grand flourishing of mantlings. These were often repeated upon the cast-iron fire-backs. The art of the plasterer was extended to the inclusion of crests and other devices among the ornaments of the

moulded ceilings, and the glazier continued Tudor and to fill the windows with beautiful coloured shields of alliances. Occasionally too the family arms were woven into carpets or table covers; or embroidered by the ladies of the house on the hangings of the state bed, within charming wreaths of flowers copied from those in the garden (fig. 192).

later Heraldry

The monuments of the dead continue as before to be adorned with heraldry, but in a different way, and for the beautiful simple arms and devices of the medieval memorial began to be substituted the concentrated shield of the family quarterings, with crest and mantled helm, and such supporters as the College of Arms allowed or approved.

Despite the inevitable consequent formality, there is often much that is good about the treatment of Elizabethan and Jacobean heraldry, and it would not be easy, even at an earlier date, to beat the delightful lions upon the shields on the Lennox tomb at Westminster (fig. 194), or to fill up more satisfactorily a shield like that above the monument of Sir Ralph Pecksall (fig. 195). The effective way in which the shield itself is treated in this case is also praiseworthy, and both shields are models of heraldic carving in low relief.



FIG. 192. Part of a bed-hanging embroidered with the arms of Henry and Elizabeth Wentworth, c. 1560, formerly in the possession of Sir A. W. Franks, K.C.B.

The Lennox and Pecksall shields are Tudor and likewise indicative of another characteristic change, the desire to illustrate ancient descent by the multiplication of quarterings. The disastrous consequences of this practice, even in the fourteenth and

<sup>later</sup>  
Heraldry



FIG. 193. Arms of Cotes, from a mazer print of 1585-6.

fifteenth centuries, have already been pointed out, but in the reign of Elizabeth it was carved to such an excess as to produce at times a mere patchwork of carved or painted quarters, in which the beauty of the heraldry was entirely lost. In the great hall of Fawsley House, Northants, there hangs a coloured achievement of the Knightley family containing actually 334



FIG. 194. Shield from the tomb of Margaret countess of Lennox, *ob.* 1578, in Westminster abbey church.



FIG. 195. Achievement of arms from the monument of Sir Richard Pecksall, *ob.* 1571, in Westminster abbey church.

quarterings, which have been rightly described by Mr. J. A. Gotch as '330 too many for decorative effect.'

The heraldry of the seventeenth century is in general but a duller version of that of the later sixteenth century, with a tendency to become more commonplace as time goes on.

Under the Commonwealth every vestige of regality was ordered to be put down and done away; a very large number of representations of the royal arms were defaced and destroyed; and the leopards of England were for a time 'driven into the wilderness' along with the lion of Scotland. It was nevertheless thought desirable that the United Kingdom should still have arms and on THE GREAT SEALE OF ENGLAND/ IN THE FIRST YEARE OF FREEDOM BY GOD'S BLESSING RESTORED, that is 1648, the cross of St. George appears for England, and a harp for Ireland. The royal crown was at the same time superseded, on all maces and other symbols of kingly power, by another which curiously reproduces all its elements. It had a circlet inscribed THE FREEDOM OF ENGLAND BY GOD'S BLESSING RESTORED, with the date, and for the cresting of crosses and fleurs-de-lis there was

substituted an intertwined cable enclosing Tudor and small cartouches with the cross of St. George and the Irish harp. The new crown was also arched over, with four graceful incurved members like ostrich feathers, but wrought with oak leaves and acorns. These supported a pyramidal group of four handsome cartouches with the cross and harp surrounded by an acorn, instead of the orb and cross.\* Perfect examples of this singular republican crown still surmount the two maces of the town of Weymouth.

On the obverse of the new great seal of the Commonwealth, designed and engraved by Simon and first used in 1655, the field is filled with an heraldic achievement of some interest (fig. 196). This includes a shield with the cross of St. George in the first and fourth quarters, St. Andrew's cross in the second quarter, and the Irish harp in the third quarter, with the lion of Cromwell on the scutcheon of pretence. This shield of the State's arms is supported by a lion with a royal crown on his head, and by a dragon,

\* A curious variant of this crown, with a jewelled instead of an inscribed band, heads a drawing of the city arms of the date 1651 in the Dormant Book of the corporation of Carlisle.



FIG. 196. Obverse of the Great Seal of the Republic  
of England, Scotland, and Ireland, 1655.



FIG. 197. Arms, etc. of the Trinity House, London. From a wood carving c. 1670 in the Victoria and Albert Museum.

standing upon the edge of a ribbon with the motto *PAX QVÆRITVR BELLO*, and is surmounted by a front-faced helm with much flourished mantling, with a royal crown and the crowned leopard crest above, set athwart the helm.

The seal furnishes an excellent illustration of the heraldic art of the period, but it is singular that under a Nonconformist domination the arms selected for England and Scotland should consist of the crosses of their patron saints. It is also interesting to note that the expunged arms of England and Scotland had evidently been regarded rightly as personal to the murdered King. A further curious point is the reappearance on the seal of the royal crown of England above the helm and on the leopard crest and the lion supporter.

On the reverse of the seal just noted the State's new arms are repeated on a cartouche behind the equestrian figure of the Protector.

Of the heraldry of the Restoration and later it is hardly necessary to make mention, so lifeless and dull is the generality of it. A good specimen *c. 1670* with the arms of the Trinity House (fig. 197), and a later one (fig. 198) with the arms,

etc. of the Trevor family, are to be Tudor and seen in the Victoria and Albert Museum. <sup>later</sup> Reference is due, too, to one other notable Heraldry



FIG. 198. Limewood carving with the arms and crest of the Trevor family, c. 1700, in the Victoria and Albert Museum.



FIG. 199. Part of the carved oak ceiling of the chapel,  
formerly the hall, of Auckland castle, Durham, with  
the arms of bishop John Cosin. Date, 1662-4.

example. This is the beautiful panelled Tudor and ceiling set up over the chapel (formerly the great hall) of Auckland castle, by doctor John Cosin bishop of Durham (fig. 199). It was in making from 1662 to 1664, by a local carpenter, and consists for the most part of a series of square panels containing alternately the cross and four lions that form the arms of the bishopric of Durham, and the fret forming the arms of Cosin. In the middle bay the bishops' arms are given in an oval, and flanked by similar ovals with the eagle of St. John in allusion to his name. No earlier wooden ceiling could be finer in conception, and the effect of the whole was originally enhanced by colour and gilding, but this was most unhappily removed by order of bishop Barrington (1791-1826).

With so notable a late survival of medieval tradition this book may fitly end.

## CHRONOLOGICAL SERIES OF ILLUSTRATIONS

The following series of illustrations is an attempt to gather up into chronological order such of the more typical examples in this book as serve to show the development and various applications of heraldic art from the thirteenth to the eighteenth century. The series could, of course, have been extended indefinitely, but the present collection is probably sufficient for its purpose.



c. 1255



c. 1259

Tiles c. 1255 from the chapter-house and shield c. 1259  
from the quire aisle of Westminster Abbey.



Shields c. 1259 from the quire aisles of Westminster abbey church.



The Syon Cope, a late thirteenth century work with armorial orphrey and border, in the Victoria and Albert Museum.



Quartered shield of Queen Eleanor of Castile, from her  
tomb at Westminster, 1291.



1



2

Seals from the Barons' Letter of 1301 of (1) Hugh Bardolf and (2) Henry Percy.



Diapered shield from the monument of the lady  
Eleanor Percy (*ob.* 1337) in Beverley Minster.

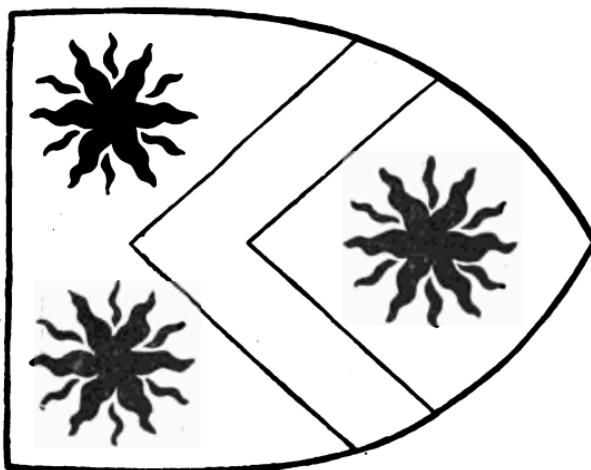
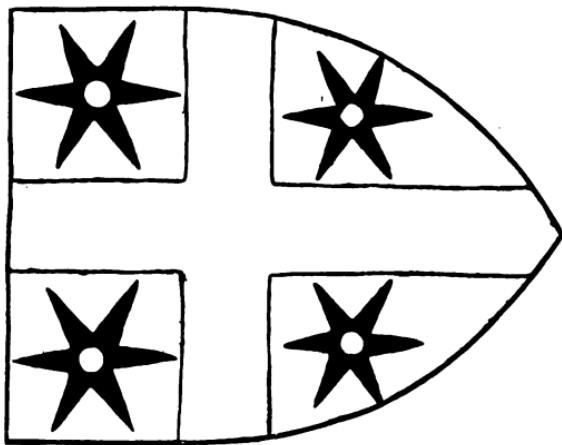


Diapered shield from the monument of the lady  
Eleanor Percy (*ob.* 1337) in Beverley Minster.



Shield of the arms of Sir Humphrey Littlebury, from his  
effigy at Holbeach in Lincolnshire; c. 1360.

Shields from brasses at New Romney, Kent, and at Salisbury, 1375.





Shield modelled in boiled leather, from the tomb of  
Edward prince of Wales, *ob.* 1376, at Canterbury.



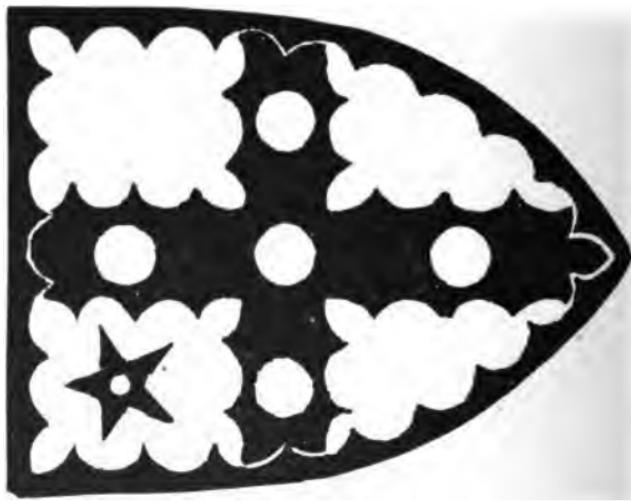
Shield and crested helm with simple mantling from  
a brass at Southacre, Norfolk, 1384.



**Stall-plate of Ralph lord Bassett, 1390, showing simple form of mantling.**



Shields with lions from (1) Felbrigge, Norfolk,  
*c.* 1380, and (2) from Spilsby, Lincs, 1391.



Shields from brasses at Chipping Camden, Gloucs. 1401, and Great Tew, Oxon, 1410.

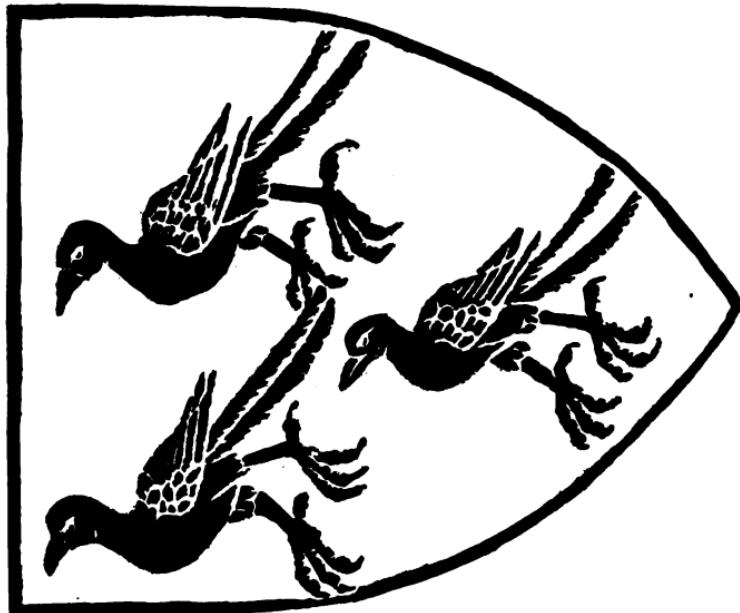
Arms of St. Edmund the King and St. Edward the Confessor, from the tomb  
of Edmund duke of York, ob. 1402, at King's Langley.



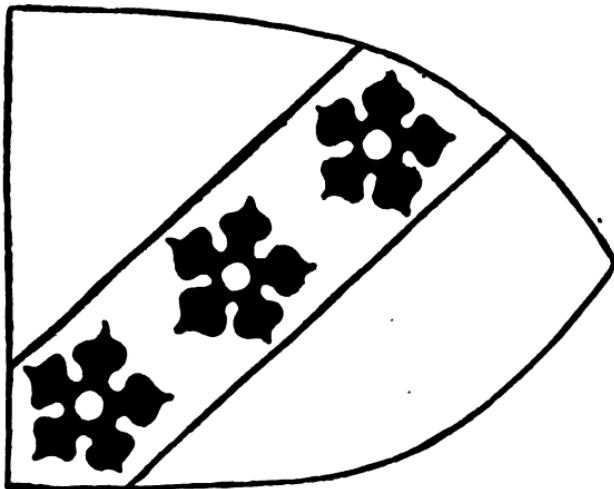
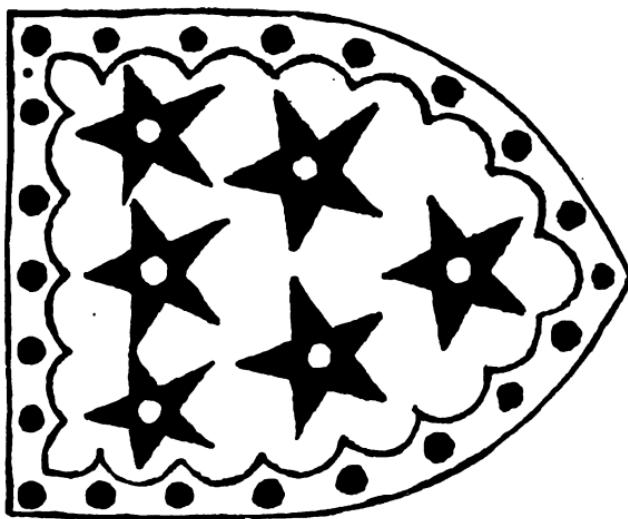


Seal of Richard Beauchamp earl of Warwick, in 1403, and early fifteenth century heraldic tiles from Tewkesbury abbey church.

Shields from brasses at Checkendon, Oxon, 1404, and Boughton-under-Blean, Kent, 1405.



Shields from brasses at Kidderminster, Worc. 1415, and Whitchurch, Oxon, c. 1420.





Part of the chancel arcade in Wingfield church, Suffolk, with badges of Michael de la Pole earl of Suffolk, *ob.* 1415, and his wife Katherine Stafford.



Stall-plate of Walter lord Hungerford, after 1426.



Stall-plate of Humphrey duke of Buckingham as  
Earl of Stafford, c. 1429.



Tomb of Lewis Robsart lord Bourchier, *ob.* 1431, in  
Westminster abbey church.



Banner stall-plate of Richard Nevill earl of Salisbury, c. 1436.



Banner stall-plate of Sir John Grey of Ruthin, c. 1439.



Spandrel of the tomb of Oliver Groos, Esq., *ob.* 1439, in Sloley church, Norfolk.



Chimney-piece in Tattershall castle, Lincs, built by Ralph lord Cromwell between 1433 and 1455.



Print from a mazer at All Souls college, Oxford,  
c. 1450, and shield from a brass at Stanford  
Dingley, Berks, 1444.



Seals of Edmund duke of Somerset, c. 1445, and  
John Tiptoft earl of Worcester, 1449.





Seal of Cecily Neville, wife of Richard duke of York and  
mother of King Edward IV, 1461.



c. 1500



c. 1476

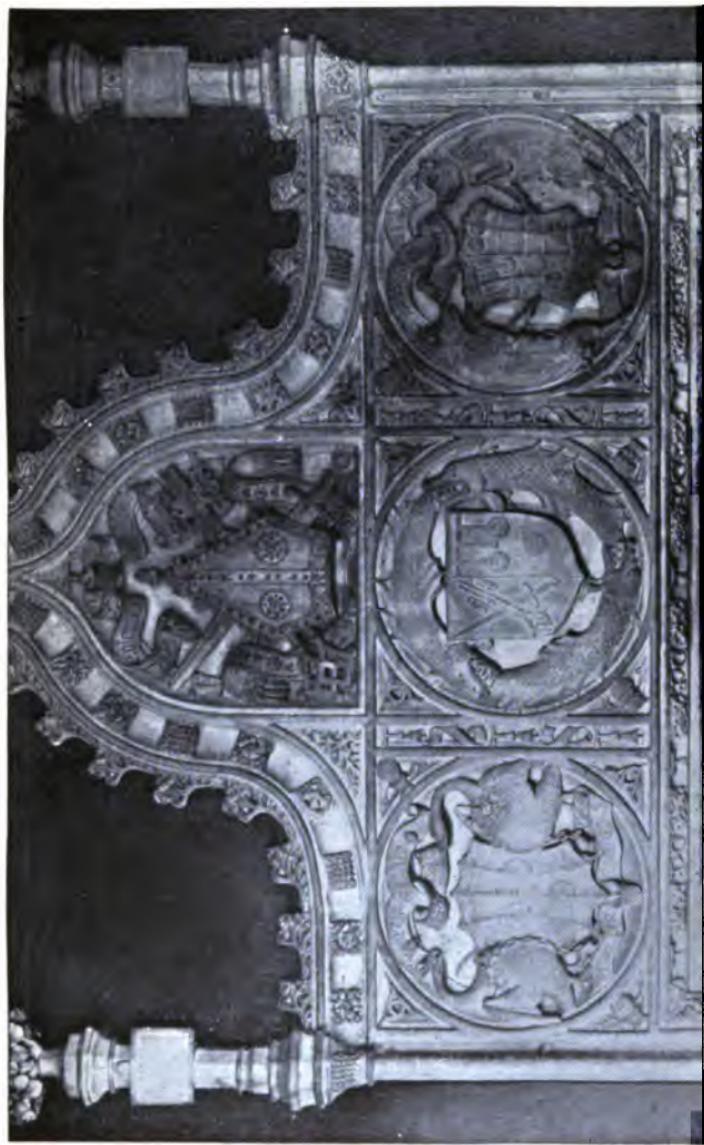
Shields from the chantry chapel of Thomas Ramryge abbot of St. Albans, c. 1500, and from a brass at Stoke Poges, Bucks, 1476.



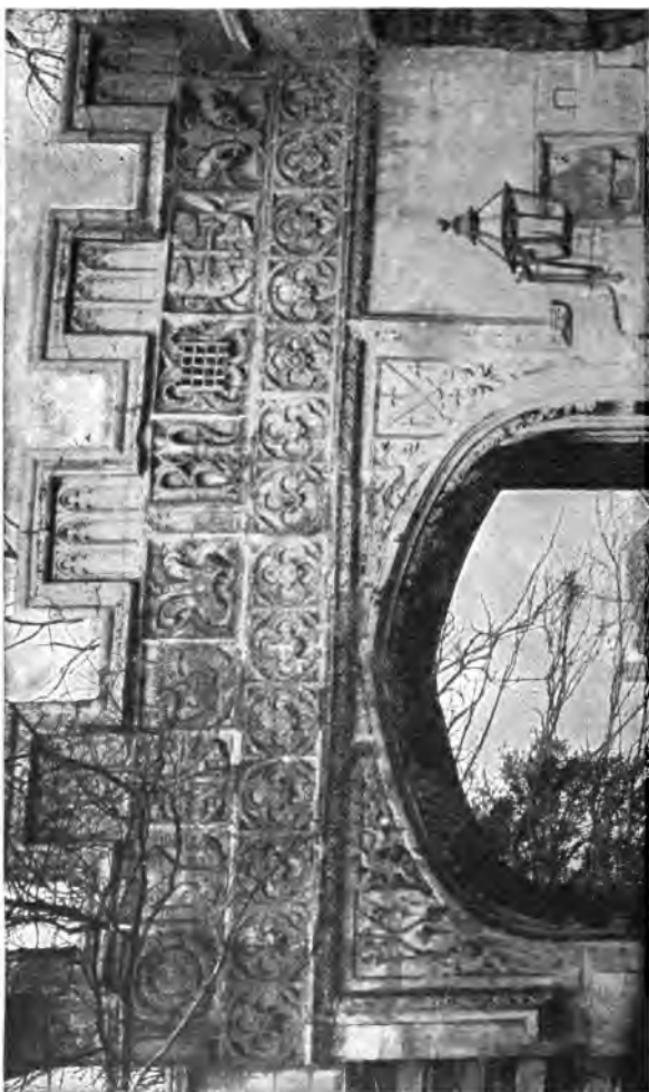
Oriel window in the deanery at Wells, with badges of King Edward IV and rebuses of Dean Gunthorpe, c. 1475-80.

Armorial panel, *temp.* King Edward IV, from the George Inn at Glastonbury.





Chimney-piece in the Bishop's Palace at Exeter, with arms and badges of Bishop Peter Courtenay, 1478-87.



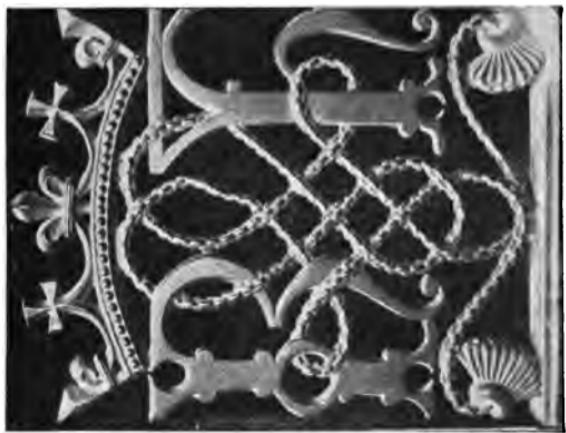
Gateway to the Deanery at Peterborough with arms and badges of King Henry VII  
and others, built by Robert Kirkton, abbot 1497-1526.



Heraldic candle-holder, etc. from the bronze grate about  
the tomb of King Henry VII at Westminster.



Bronze door with York and Beaufort badges from Henry VII's chapel at Westminster.



Crowned initials of King Henry VII from his chapel at Westminster and crowned portcullis and rose from King's college chapel at Cambridge.



Crowned arms and supporters of King Henry VII  
in King's college chapel at Cambridge.



Carved panel with the crowned arms, supporters, and badges  
of King Henry VIII at New Hall, Essex.



Gatehouse of Christ's college at Cambridge built by the lady Margaret Beaufort after 1505.

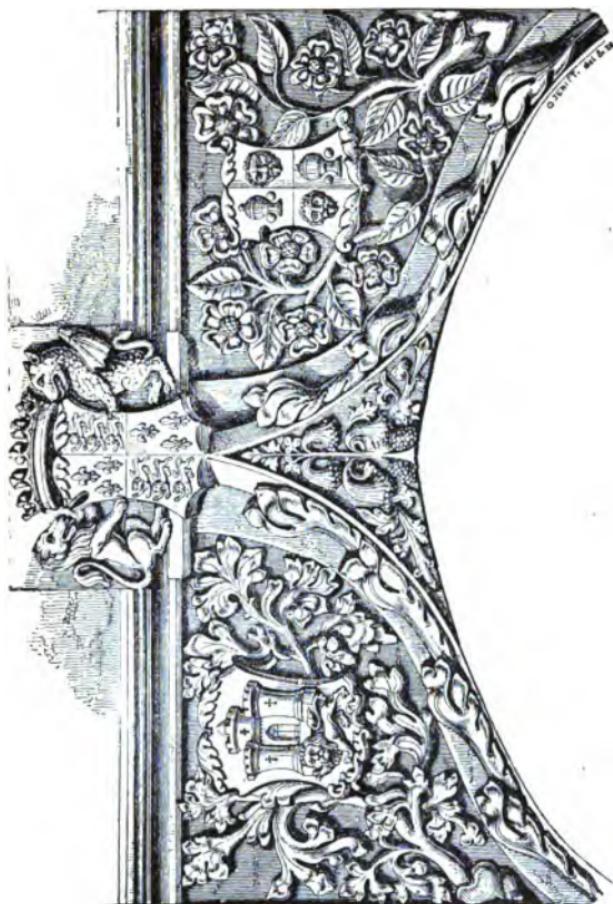


Base of an oriel on the master's lodge at Christ's college in Cambridge with the armorial ensigns  
of the lady Margaret Beaufort, foundress, c. 1505.



Armorial panel with the arms, etc. of the lady Margaret Beaufort, on the gatehouse of  
St. John's college in Cambridge.

Head of a doorway, now in Norwich Guildhall, *temp.* King Henry VIII.





Paving tile, c. 1535, from Marten church, Wilts;  
and shield of St. George in the Garter from the  
brass of Thomas earl of Wiltshire and Ormond,  
1538, at Hever in Kent.



Lozenge of arms from the monument at Westminster  
of Frances Brandon duchess of Suffolk, ob. 1559.



Part of an embroidered bed-hanging, c. 1560.



Arms, with crested helm and badge of  
(apparently) Sir John Guldeford of  
Benenden, *ob.* 1565, in East Guldeford  
church, Sussex.



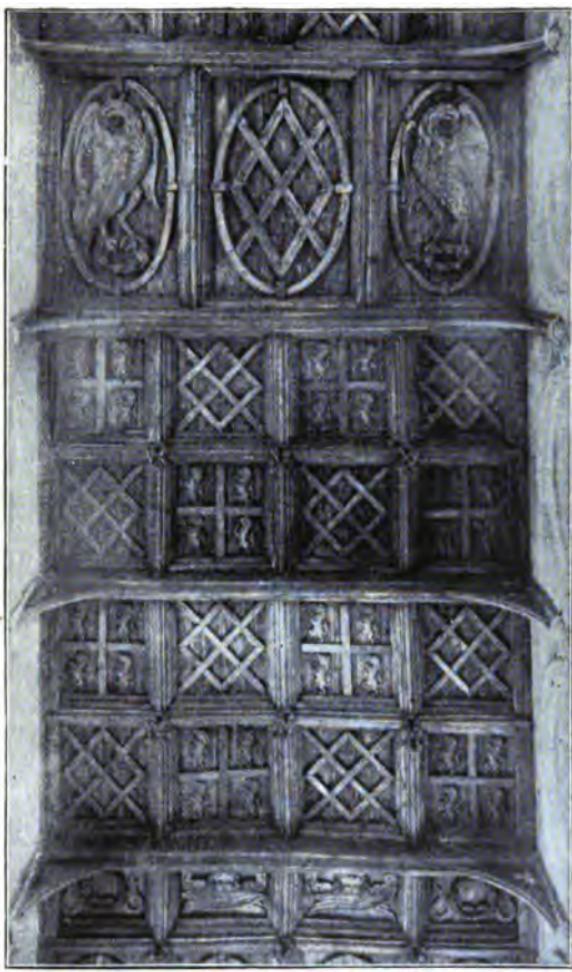
Armorial ensigns from the monument of Sir Richard Pecksall, *ob.* 1571, in Westminster abbey church.



Shield from the tomb of Margaret countess of Lennox,  
*ob.* 1578, in Westminster abbey church.



Obverse of the Great Seal of the Republic of England, Scotland, and Ireland, 1655.



Part of the carved oak ceiling of the chapel of Auckland castle, Durham, with the arms of bishop John Cosin. Date, 1662-4.



Arms, etc. of the Trinity House, London. From a wood carving  
c. 1670 in the Victoria and Albert Museum.



Limewood carving with the arms and crest of the Trevor family, 1700, in the Victoria and Albert Museum.



## **INDEX**



## INDEX

- ACADEMY, Royal, heraldry at exhibitions, 33  
Acton church (Suffolk), brass in, 252  
Africa, South, 269  
Albans, Saint, 54, 164, 259, 281; abbey church of, 73, 74  
Albemarle, Richard earl of, *see* Beauchamp; William earl of, *see* Forz  
Albert Medal for Bravery, 265  
Aldeburgh arms, 326  
Aldeburgh, Margaret, 326; Sir William, 326  
Alderby, John of, bp. of Lincoln, 322  
Aldermaston (Berks), 306  
Alen, Sir John, 307, 308  
Alexandra, Queen, banner of, 228  
Alexandria, rubies of, 275, 290  
Alnwick, William, bp. of Norwich, 264  
Andrew, saint, cross or saltire of, 40, 225, 248, 249  
Angoulême, arms of, 119  
Anne of Bohemia, Queen, 89, 172, 185, 324  
Anstis, John, 309  
Anthony, cross of saint, 50  
Antiquaries, Society of, 233  
Aquitaine, duchy of, 154  
Arms, rolls of, 62  
Arundel (Sussex), effigy at, 277, 279  
Arundel, Beatrice countess of, 278; Edmund earl of, *see* Fitz-Alan; Joan countess of, 279, 280; Richard earl of, *see* Fitz-Alan; Thomas earl of, 273, 277; Sir Edmund of, 118; Sir William, 144, 145; William earl of, *see* Fitz-Alan  
Ashmole, Elias, 224  
Astley, Sir John, 131  
Aston (Warw), effigy at, 305  
Athelhampton House (Dorset), 331  
Auckland castle (Durham), ceiling in, 352, 353  
Aveline, countess of Lancaster, 120
- BADGES, 165-184  
Badlesmere, Bartholomew, 117; Maud, 117, 118  
Babiol arms, 326  
Ballard arms, 61  
Banastre, Sir Thomas, 141  
Banner, the King's, 219, 220, 226, 227, 228  
Banners of arms, 216, 217, 219-233  
Bar, the, 40  
Barbours and Chirurgeons, Company of, 337  
Bardolf, Hugh, seal of, 68; William lord, *see* Phelip  
Baret, John, 303  
Barker, Christopher, Garter, 335

- Index**
- Barons' Letter of 1300-1, 49, 68, 69, 77, 82, 112, 113, 124, 125, 126, 172, 181, 195  
Barre, Henry count of, 113; Joan dau. of, 113  
Barrington, bishop, 353  
Barron, Mr. Oswald, 52  
Barry, 43; number of bars, 48  
Bartholomew, hospital of Saint, arms, 48  
Basing House (Hants), 285  
Bassett, Ralph lord, 112, 140, 142  
Baston, the, 44  
Bath, collar of the, 293; Order of the, 253  
Bath and Wells, Thomas bp. of, *see* Beckington  
Batour, John, 199  
Battled, 45  
Baunton (Glos), frontal at, 320  
Bayeux, seal for town of, 205, 210  
Beatrice countess of Arundel, 278  
Beauchamp arms, 51, 58, 63, 97; badges, 58, 96, 184; family, 103  
Beauchamp, Henry, earl of Warwick, 272; John, of Hacche, 197; Margaret, 96, 214; Richard, earl of Warwick and Albemarle, 61, 96, 144, 146, 204, 208, 209, 214, 221, 274, 276; Thomas, earl of Warwick, 175, 198  
Beaufort, Edmund, duke of Somerset, 205, 210; Henry, bp. of Winchester, 164; Joan, countess of Westmorland, 278, 282; John, duke of Somerset and earl of Kendal, 206, 231; the lady Margaret, 184, 209, 286-288  
Beaufort portcullis, 169, 288, 304  
Beaumont, John lord, 141; Margaret, 217  
Beckington, Thomas, bp. of Bath and Wells, rebus of, 188, 191  
Bedale (Yorks), effigy at, 73  
Bedford, Jasper, duke of, *see* Jasper  
Bedford, John duke of, *see* John  
Bedford's *Blazon of Episcopacy*, 335  
Bek, Antony, bp. of Durham, arms of, 50  
Bend, the, 40, 41; Bendy, 44  
Benenden (Kent), 339  
Bensted arms, 114  
Bensted, Sir John, 114; Parnell, 114  
Bentley, Little (Essex), brass at, 306  
Berkeley arms, 51, 63; badge, 184; mermaid collar, 310, 311  
Berkeley, Thomas of, 125; Thomas lord, 309, 310  
Birmingham, Walter, 117  
Berners arms, 97  
Beverley (Yorks), 329; waits' collars, 313  
Beverley minster, heraldry in, 54, 106, 107, 108  
Bigod, Sir John, 299  
Boar, silver, of King Richard III, 304  
Bohemia, Anne of, *see* Anne  
Bohun, Eleanor, 172, 214, 323; Humphrey, earl of Hereford and Essex, 172, 193, 194, 196,

## Index

- 274; John de, earl of Hereford, 115; Mary, 92, 172, 298  
Bohun of Hereford, arms of, 96; of Northampton, arms of, 96  
Bohun swan badge, 172, 184, 196, 214, 298, 327  
Bordeaux, John seneschal of, *see* Nevill  
Border, the, 41  
Boroughbridge Roll, 62  
Botreaux, Margaret lady of, *see* Hungerford; William lord, 203, 217  
Boughton-under-Blean (Kent) brass at, 81  
Bourchier arms, the, 97; knot, 184–186, 188; water-bougets, 182  
Bourchier, Henry, earl of Essex, 188; Henry lord, 158; Hugh lord, *see* Stafford; John lord, 143, 158; Lewis lord, *see* Robart; Sir Humphrey, 97, 186; Thomas, abp. of Canterbury, 186  
Boutell, Rev. C., 157  
Bowet, Henry, abp. of York, 328, 329  
Brabant, arms of, 119  
Brancepeth (Durham), effigies at, 304  
Brandon, Frances, duchess of Suffolk, 110  
Braose, William de, 112  
Bristol waits' collars, 313  
British Museum, 53, 261, 262, 304  
Bromfleet, Sir Thomas, arms of, 82  
Brooke, George, lord Cobham, 133  
Broom-cods, collar of, 309  
Brotherton, *see* Thomas  
Bryen, arms of, 252  
Bryen, Guy lord, 73, 74, 196  
Buch, the Captal de, 141  
Buckingham, duke and earl of, *see* Stafford; Henry duke of, 96, 98  
Buckingham, earldom of, arms of, 96  
Buckingham Palace, memorial in front of, 34  
Bullen, Thomas, earl of Wiltshire and Ormond, 267  
Bures, arms of, 252  
Burgh, John of, 114; Sir Thomas, stall-plate of, 136: William of, earl of Ulster, 117, 119  
Borghersh, barony of, 200; Sir Bartholomew, 198  
Burlington House, *see* London  
Burnell, Hugh lord, 141, 149  
Burnham Thorpe (Norfolk), brass at, 296  
Burton, Thomas, bp. of Exeter, 322  
Bury St. Edmunds, St. Mary's church at, 303  
  
CADHAY (Devon), 338  
Caius, doctor John, 336  
Calais, arms of, 215: seal of mayoralty of, 214, 215  
Calthorpe, Sir William, 296  
Cambridge, arms of regius professors, 253; rebus on name, 189  
Cambridge, Christ's college, 179, 286, 287, 288; King's college chapel, 170, 181, 210, 213, 331; Pembroke college, 252; St. John's college, 181, 288, 289

- Index**
- Camoys, lady, brass of, 296;
  - Thomas lord, 261, 263;
  - arms of, 264
  - Candle-holder, heraldic, 55
  - Canterbury, 61, 84, 101, 102, 132, 134, 166, 167, 168, 186, 260, 270, 271, 290, 291, 300, 303, 335
  - Canterbury, Christchurch, 120, 321
  - Canterbury, John abp. of, *see* Morton; Thomas abp. of, *see* Bourchier; William abp. of, *see* Courtenay; William archdn. of, *see* Pakington
  - Cap of estate, the, 154
  - Carlisle Dormant book, 347
  - Carnarvon, Edward of, 111
  - Castile, arms of, 86, 111; castle of, 114; kingdom of, 112
  - Castile and Leon, castles and lions of, 114
  - Chamberlayne, Sir William, 158
  - Charles IV, Emperor, 89
  - Chaucer, Geoffrey, arms of, 48
  - Chaworth, arms of, 117
  - Checkendon (Oxon), brass at, 256
  - Checky, 44; number of checkers, 49
  - Chester, arms of, 135; sheriff's chain, 315
  - Chester, Edward earl of, *see* Edward prince of Wales
  - Chevaler au cing*, 171
  - Cheveron, the, 41, 42
  - Cheyney, Sir John, 306
  - Chief, the, 41, 42
  - Chipping Campden (Glos), brass at, 90
  - Chronological series of illustrations, 354-407
  - Cinque Ports, arms of the, 135
  - Clare arms, 114, 115, 117, 199; black bulls of, 204, 207; label of, 101
  - Clare, Elizabeth de, 114; Gilbert de, earl of Gloucester, 114, 194
  - Clarence, duke of, *see* Lionel; George duke of, *see* George; Thomas duke of, *see* Thomas Clehonger (Heref), 76
  - Clerk, Dan John, 329
  - Clifford, Robert de, 171
  - Clifton arms, 45, 46
  - Clun, arms of, 106
  - Cobham (Kent), 133, 134
  - Cobham, George Brooke, lord, 133, 134; Raynald, lord, 141
  - Cockermouth, Henry Percy, lord of, *see* Percy
  - Colchester, arms of, 50
  - College of Arms, *see* Heralds' College
  - Colley, Thomas de, 325
  - Constance, brass at, 263, 265
  - Constance of Castile, 111
  - Corfe castle, Dorset, 69
  - Cornwall, earl of, *see* Richard; Edmund earl of, 194; Edward duke of, *see* Edward prince of Wales
  - Coronets, introduction and history of, 271-285
  - Cosin arms, 353
  - Cosin, John, bp. of Durham, 352, 353
  - Cotes, arms of, 343
  - Cotises, 45
  - Counter-coloured, 48
  - Courtenay dolphin, 182
  - Courtenay, Hugh, earl of Devon, 116; Peter, bp. of Exeter, 175, 177; Sir Peter,

- 229; William, abp. of Canterbury, 162  
 Coventry cross, 242  
 Cowdray House, Sussex, 239, 331  
 Crests, origin and treatment of, 123; use of, by bishops, 161–163  
 Cromwell lion, 347  
 Cromwell, Ralph lord, 57  
 Cross, the, 40; varieties of, 49, 50  
 Crosslets, 51  
 Crowns, heraldic, 148–153  
 Crusily, 51  
 Cyprus gold, 327, 328  
 D'ABERNOUN, Sir John, 235  
 Dabrichecourt, Sir Sanchet, 140, 143  
 Dalton, Laurence, Norroy, 336  
 D'Amory, Roger lord, 114  
 Daunce, the, 45  
 David, King of Scotland, 325  
 Dennington (Suffolk), 60, 297  
 Derby, Henry earl of, *see* Henry; Thomas earl of, *see* Stanley  
 Despenser arms, 63, 88  
 Despenser, Henry le, bp. of Norwich, 161, 162; Richard lord, *see* Beauchamp; Thomas lord, 199  
 Devon, Hugh earl of, *see* Courtney  
 Deynelay, Robert, 129  
 Diapering, 105–108  
 Differencing of arms, 98–103  
 Dimidiation, 251  
 Dorking, Rev. E. E., rebus of, 192  
 Dorset (county of), 59  
 Dover (Kent), arms of, 135  
 Dreux arms, 119  
 Dublin, Richard marquess of, Index  
*see* Oxford  
 Durham, arms of bishopric of, 353; bishops of, 163  
 Durham, Cuthbert bp. of, *see* Tunstall; John bp. of, *see* Cosin, Fordham; Robert bp. of, *see* Nevill; Thomas bp. of, *see* Hatfield, Langley; Walter bp. of, *see* Skirlaw  
 EASTON, Little (Essex), 188  
 Edmund earl of Kent, 99; earl of Lancaster, 100  
 Edmund of Langley duke of York, 94, 101, 150, 155, 167, 199, 206, 229  
 Edmund, saint, arms of, 150  
 Edward I, King, 86, 99, 100, 101, 113, 114, 237  
 Edward II, King, 47, 86, 99, 115, 291, 293  
 Edward III, King, 61, 88, 92, 101, 125, 154, 155, 214, 215, 263, 272, 323, 324, 325, 326  
 Edward IV, King, 75, 168, 190, 208, 212, 222, 225, 291, 304, 334  
 Edward V, King, 200  
 Edward VI, King, 272, 335  
 Edward prince of Wales, 61, 84, 99, 101, 102, 132, 134, 155, 166, 167, 260, 261, 262, 271  
 Edward, saint, arms of, 37, 50, 89, 94, 323  
 Eleanor, daughter of King Edward I, 113  
 Eleanor of Castile, Queen, 71, 86, 91, 113, 114, 170, 270, 323  
 Elizabeth, Queen, 224, 225, 336  
 Elsefield, Elizabeth, 118; Sir Gilbert, 118  
 Elsing (Norf), brass at, 100, 157

- Index**
- Eltham, John of, *see* John
  - Embroideries, heraldic, 319-330
  - Engayn, John, 127
  - England, 59, 248, 249, 335; arms of, 88, 89, 99, 111, 113, 115, 350; leopards of, 217, 226, 346; lion supporter of, 206
  - England, King of, 79, 322, 323; supporters of, 206
  - Engrailing, 44
  - Erdington family, knight of, 305, 312
  - Ermine, 39, 258
  - Erpingham, Sir Thomas, 144
  - Essex, earl of, *see* Stafford Humphrey; Henry earl of, *see* Bourchier; Humphrey earl of, *see* Bohun
  - Essex, earldom of, arms of, 193
  - Est, Robert, 329
  - Esturmy, Henry, *see* Sturmy
  - Etchingham church (Sussex), 239, 240
  - Etchingham, Sir William, 239
  - Eton College arms, 47
  - Ewelme (Oxon), effigy at, 283, 284
  - Exeter, bishop's palace at, 175, 177; brass at, 185; sheriff's chain, 312; waits' collars, 313, 314
  - Exeter, duchess of, 283; Edward bp. of, *see* Stafford; Peter bishop of, 321; Peter bp. of, *see* Courtenay; Thomas bp. of, *see* Burton; Thomas duke of, *see* Holand; Thomas duke of, *see* Thomas
  - FAIRFAX lions and goats, 339
  - Fairfax, Sir William, 338
  - Falstaff, Sir John, 203
  - Farnham, Sir Robert, arms of, 48
  - Fauconberg, William lord, 229
  - Fawsley House (Northants), 343
  - Felbrigge (Norf), brass at, 78, 89
  - Felbrigge, Sir Simon, 158, 160
  - Fer-de-moline, 47, 50
  - Ferrers, Thomas earl, *see* Thomas; William de, 197
  - Fesse, the, 40
  - Fetterlock-and-falcon badge, 168, 169
  - Firedogs, heraldic, 56
  - FitzAlan, Alice, 273, 274; Brian, arms, 73; Edmund, earl of Arundel, 118; Joan, 196, 273, 274; Richard, earl of Arundel, 115, 273, 275; William, earl of Arundel, 279
  - FitzAlan, arms, 116, 117; oak-leaf badge, 305
  - FitzGerald, Emmeline, 217
  - FitzHamon, Robert, arms of, 63
  - FitzHugh, Henry lord, 229
  - FitzHugh and Marmion, William lord, 215
  - FitzJohn, John, 114
  - FitzPain, Robert, 112
  - FitzWalter arms, 45
  - FitzWalter, Walter lord, 129
  - FitzWarin seal, 196
  - FitzWaryn, Sir William, 141
  - Flanches, 42
  - Foljambe arms, 119
  - Foljambe, Roger, 118
  - Fordham, John, bp. of Durham, 163
  - Forster, Sir George, 306
  - Forz, William of, earl of Albemarle, 120

- r Robert, 12  
 William, 12  
 use (Nor-  
 wick), brass:  
 Simon, 13  
 47, 50  
 das end  
 liam de, 5  
 alcon, 12  
 56  
 273; 5  
 3; Edm-  
 chard, 12  
 3, 273; 8  
 idel, 12  
 , 117;  
 e, 21  
 arms  
 1, 22  
 22  
 13  
 14  
 15  
 16  
 17  
 18  
 19  
 20  
 21  
 22  
 23  
 24  
 25  
 26  
 27  
 28  
 29  
 30  
 31  
 32  
 33  
 34  
 35  
 36  
 37  
 38  
 39  
 40  
 41  
 42  
 43  
 44  
 45  
 46  
 47  
 48  
 49  
 50  
 51  
 52  
 53  
 54  
 55  
 56  
 57  
 58  
 59  
 60  
 61  
 62  
 63  
 64  
 65  
 66  
 67  
 68  
 69  
 70  
 71  
 72  
 73  
 74  
 75  
 76  
 77  
 78  
 79  
 80  
 81  
 82  
 83  
 84  
 85  
 86  
 87  
 88  
 89  
 90  
 91  
 92  
 93  
 94  
 95  
 96  
 97  
 98  
 99  
 100  
 101  
 102  
 103  
 104  
 105  
 106  
 107  
 108  
 109  
 110  
 111  
 112  
 113  
 114  
 115  
 116  
 117  
 118  
 119  
 120  
 121  
 122  
 123  
 124  
 125  
 126  
 127  
 128  
 129  
 130  
 131  
 132  
 133  
 134  
 135  
 136  
 137  
 138  
 139  
 140  
 141  
 142  
 143  
 144  
 145  
 146  
 147  
 148  
 149  
 150  
 151  
 152  
 153  
 154  
 155  
 156  
 157  
 158  
 159  
 160  
 161  
 162  
 163  
 164  
 165  
 166  
 167  
 168  
 169  
 170  
 171  
 172  
 173  
 174  
 175  
 176  
 177  
 178  
 179  
 180  
 181  
 182  
 183  
 184  
 185  
 186  
 187  
 188  
 189  
 190  
 191  
 192  
 193  
 194  
 195  
 196  
 197  
 198  
 199  
 200  
 201  
 202  
 203  
 204  
 205  
 206  
 207  
 208  
 209  
 210  
 211  
 212  
 213  
 214  
 215  
 216  
 217  
 218  
 219  
 220  
 221  
 222  
 223  
 224  
 225  
 226  
 227  
 228  
 229  
 230  
 231  
 232  
 233  
 234  
 235  
 236  
 237  
 238  
 239  
 240  
 241  
 242  
 243  
 244  
 245  
 246  
 247  
 248  
 249  
 250  
 251  
 252  
 253  
 254  
 255  
 256  
 257  
 258  
 259  
 260  
 261  
 262  
 263  
 264  
 265  
 266  
 267  
 268  
 269  
 270  
 271  
 272  
 273  
 274  
 275  
 276  
 277  
 278  
 279  
 280  
 281  
 282  
 283  
 284  
 285  
 286  
 287  
 288  
 289  
 290  
 291  
 292  
 293  
 294  
 295  
 296  
 297  
 298  
 299  
 300  
 301  
 302  
 303  
 304  
 305  
 306  
 307  
 308  
 309  
 310  
 311  
 312  
 313  
 314  
 315  
 316  
 317  
 318  
 319  
 320  
 321  
 322  
 323  
 324  
 325  
 326  
 327  
 328  
 329  
 330  
 331  
 332  
 333  
 334  
 335  
 336  
 337  
 338  
 339  
 340  
 341  
 342  
 343  
 344  
 345  
 346  
 347  
 348  
 349  
 350  
 351  
 352  
 353  
 354  
 355  
 356  
 357  
 358  
 359  
 360  
 361  
 362  
 363  
 364  
 365  
 366  
 367  
 368  
 369  
 370  
 371  
 372  
 373  
 374  
 375  
 376  
 377  
 378  
 379  
 380  
 381  
 382  
 383  
 384  
 385  
 386  
 387  
 388  
 389  
 390  
 391  
 392  
 393  
 394  
 395  
 396  
 397  
 398  
 399  
 400  
 401  
 402  
 403  
 404  
 405  
 406  
 407  
 408  
 409  
 410  
 411  
 412  
 413  
 414  
 415  
 416  
 417  
 418  
 419  
 420  
 421  
 422  
 423  
 424  
 425  
 426  
 427  
 428  
 429  
 430  
 431  
 432  
 433  
 434  
 435  
 436  
 437  
 438  
 439  
 440  
 441  
 442  
 443  
 444  
 445  
 446  
 447  
 448  
 449  
 450  
 451  
 452  
 453  
 454  
 455  
 456  
 457  
 458  
 459  
 460  
 461  
 462  
 463  
 464  
 465  
 466  
 467  
 468  
 469  
 470  
 471  
 472  
 473  
 474  
 475  
 476  
 477  
 478  
 479  
 480  
 481  
 482  
 483  
 484  
 485  
 486  
 487  
 488  
 489  
 490  
 491  
 492  
 493  
 494  
 495  
 496  
 497  
 498  
 499  
 500  
 501  
 502  
 503  
 504  
 505  
 506  
 507  
 508  
 509  
 510  
 511  
 512  
 513  
 514  
 515  
 516  
 517  
 518  
 519  
 520  
 521  
 522  
 523  
 524  
 525  
 526  
 527  
 528  
 529  
 530  
 531  
 532  
 533  
 534  
 535  
 536  
 537  
 538  
 539  
 540  
 541  
 542  
 543  
 544  
 545  
 546  
 547  
 548  
 549  
 550  
 551  
 552  
 553  
 554  
 555  
 556  
 557  
 558  
 559  
 560  
 561  
 562  
 563  
 564  
 565  
 566  
 567  
 568  
 569  
 570  
 571  
 572  
 573  
 574  
 575  
 576  
 577  
 578  
 579  
 580  
 581  
 582  
 583  
 584  
 585  
 586  
 587  
 588  
 589  
 590  
 591  
 592  
 593  
 594  
 595  
 596  
 597  
 598  
 599  
 600  
 601  
 602  
 603  
 604  
 605  
 606  
 607  
 608  
 609  
 610  
 611  
 612  
 613  
 614  
 615  
 616  
 617  
 618  
 619  
 620  
 621  
 622  
 623  
 624  
 625  
 626  
 627  
 628  
 629  
 630  
 631  
 632  
 633  
 634  
 635  
 636  
 637  
 638  
 639  
 640  
 641  
 642  
 643  
 644  
 645  
 646  
 647  
 648  
 649  
 650  
 651  
 652  
 653  
 654  
 655  
 656  
 657  
 658  
 659  
 660  
 661  
 662  
 663  
 664  
 665  
 666  
 667  
 668  
 669  
 670  
 671  
 672  
 673  
 674  
 675  
 676  
 677  
 678  
 679  
 680  
 681  
 682  
 683  
 684  
 685  
 686  
 687  
 688  
 689  
 690  
 691  
 692  
 693  
 694  
 695  
 696  
 697  
 698  
 699  
 700  
 701  
 702  
 703  
 704  
 705  
 706  
 707  
 708  
 709  
 710  
 711  
 712  
 713  
 714  
 715  
 716  
 717  
 718  
 719  
 720  
 721  
 722  
 723  
 724  
 725  
 726  
 727  
 728  
 729  
 730  
 731  
 732  
 733  
 734  
 735  
 736  
 737  
 738  
 739  
 740  
 741  
 742  
 743  
 744  
 745  
 746  
 747  
 748  
 749  
 750  
 751  
 752  
 753  
 754  
 755  
 756  
 757  
 758  
 759  
 760  
 761  
 762  
 763  
 764  
 765  
 766  
 767  
 768  
 769  
 770  
 771  
 772  
 773  
 774  
 775  
 776  
 777  
 778  
 779  
 780  
 781  
 782  
 783  
 784  
 785  
 786  
 787  
 788  
 789  
 790  
 791  
 792  
 793  
 794  
 795  
 796  
 797  
 798  
 799  
 800  
 801  
 802  
 803  
 804  
 805  
 806  
 807  
 808  
 809  
 8010  
 8011  
 8012  
 8013  
 8014  
 8015  
 8016  
 8017  
 8018  
 8019  
 8020  
 8021  
 8022  
 8023  
 8024  
 8025  
 8026  
 8027  
 8028  
 8029  
 8030  
 8031  
 8032  
 8033  
 8034  
 8035  
 8036  
 8037  
 8038  
 8039  
 8040  
 8041  
 8042  
 8043  
 8044  
 8045  
 8046  
 8047  
 8048  
 8049  
 8050  
 8051  
 8052  
 8053  
 8054  
 8055  
 8056  
 8057  
 8058  
 8059  
 8060  
 8061  
 8062  
 8063  
 8064  
 8065  
 8066  
 8067  
 8068  
 8069  
 8070  
 8071  
 8072  
 8073  
 8074  
 8075  
 8076  
 8077  
 8078  
 8079  
 8080  
 8081  
 8082  
 8083  
 8084  
 8085  
 8086  
 8087  
 8088  
 8089  
 8090  
 8091  
 8092  
 8093  
 8094  
 8095  
 8096  
 8097  
 8098  
 8099  
 80100  
 80101  
 80102  
 80103  
 80104  
 80105  
 80106  
 80107  
 80108  
 80109  
 80110  
 80111  
 80112  
 80113  
 80114  
 80115  
 80116  
 80117  
 80118  
 80119  
 80120  
 80121  
 80122  
 80123  
 80124  
 80125  
 80126  
 80127  
 80128  
 80129  
 80130  
 80131  
 80132  
 80133  
 80134  
 80135  
 80136  
 80137  
 80138  
 80139  
 80140  
 80141  
 80142  
 80143  
 80144  
 80145  
 80146  
 80147  
 80148  
 80149  
 80150  
 80151  
 80152  
 80153  
 80154  
 80155  
 80156  
 80157  
 80158  
 80159  
 80160  
 80161  
 80162  
 80163  
 80164  
 80165  
 80166  
 80167  
 80168  
 80169  
 80170  
 80171  
 80172  
 80173  
 80174  
 80175  
 80176  
 80177  
 80178  
 80179  
 80180  
 80181  
 80182  
 80183  
 80184  
 80185  
 80186  
 80187  
 80188  
 80189  
 80190  
 80191  
 80192  
 80193  
 80194  
 80195  
 80196  
 80197  
 80198  
 80199  
 80200  
 80201  
 80202  
 80203  
 80204  
 80205  
 80206  
 80207  
 80208  
 80209  
 80210  
 80211  
 80212  
 80213  
 80214  
 80215  
 80216  
 80217  
 80218  
 80219  
 80220  
 80221  
 80222  
 80223  
 80224  
 80225  
 80226  
 80227  
 80228  
 80229  
 80230  
 80231  
 80232  
 80233  
 80234  
 80235  
 80236  
 80237  
 80238  
 80239  
 80240  
 80241  
 80242  
 80243  
 80244  
 80245  
 80246  
 80247  
 80248  
 80249  
 80250  
 80251  
 80252  
 80253  
 80254  
 80255  
 80256  
 80257  
 80258  
 80259  
 80260  
 80261  
 80262  
 80263  
 80264  
 80265  
 80266  
 80267  
 80268  
 80269  
 80270  
 80271  
 80272  
 80273  
 80274  
 80275  
 80276  
 80277  
 80278  
 80279  
 80280  
 80281  
 80282  
 80283  
 80284  
 80285  
 80286  
 80287  
 80288  
 80289  
 80290  
 80291  
 80292  
 80293  
 80294  
 80295  
 80296  
 80297  
 80298  
 80299  
 80300  
 80301  
 80302  
 80303  
 80304  
 80305  
 80306  
 80307  
 80308  
 80309  
 80310  
 80311  
 80312  
 80313  
 80314  
 80315  
 80316  
 80317  
 80318  
 80319  
 80320  
 80321  
 80322  
 80323  
 80324  
 80325  
 80326  
 80327  
 80328  
 80329  
 80330  
 80331  
 80332  
 80333  
 80334  
 80335  
 80336  
 80337  
 80338  
 80339  
 80340  
 80341  
 80342  
 80343  
 80344  
 80345  
 80346  
 80347  
 80348  
 80349  
 80350  
 80351  
 80352  
 80353  
 80354  
 80355  
 80356  
 80357  
 80358  
 80359  
 80360  
 80361  
 80362  
 80363  
 80364  
 80365  
 80366  
 80367  
 80368  
 80369  
 80370  
 80371  
 80372  
 80373  
 80374  
 80375  
 80376  
 80377  
 80378  
 80379  
 80380  
 80381  
 80382  
 80383  
 80384  
 80385  
 80386  
 80387  
 80388  
 80389  
 80390  
 80391  
 80392  
 80393  
 80394  
 80395  
 80396  
 80397  
 80398  
 80399  
 80400  
 80401  
 80402  
 80403  
 80404  
 80405  
 80406  
 80407  
 80408  
 80409  
 80410  
 80411  
 80412  
 80413  
 80414  
 80415  
 80416  
 80417  
 80418  
 80419  
 80420  
 80421  
 80422  
 80423  
 80424  
 80425  
 80426  
 80427  
 80428  
 80429  
 80430  
 80431  
 80432  
 80433  
 80434  
 80435  
 80436  
 80437  
 80438  
 80439  
 80440  
 80441  
 80442  
 80443  
 80444  
 80445  
 80446  
 80447  
 80448  
 80449  
 80450  
 80451  
 80452  
 80453  
 80454  
 80455  
 80456  
 80457  
 80458  
 80459  
 80460  
 80461  
 80462  
 80463  
 80464  
 80465  
 80466  
 80467  
 80468  
 80469  
 80470  
 80471  
 80472  
 80473  
 80474  
 80475  
 80476  
 80477  
 80478  
 80479  
 80480  
 80481  
 80482  
 80483  
 80484  
 80485  
 80486  
 80487  
 80488  
 80489  
 80490  
 80491  
 80492  
 80493  
 80494  
 80495  
 80496  
 80497  
 80498  
 80499  
 80500  
 80501  
 80502  
 80503  
 80504  
 80505  
 80506  
 80507  
 80508  
 80509  
 80510  
 80511  
 80512  
 80513  
 80514  
 80515  
 80516  
 80517  
 80518  
 80519  
 80520  
 80521  
 80522  
 80523  
 80524  
 80525  
 80526  
 80527  
 80528  
 80529  
 80530  
 80531  
 80532  
 80533  
 80534  
 80535  
 80536  
 80537  
 80538  
 80539  
 80540  
 80541  
 80542  
 80543  
 80544  
 80545  
 80546  
 80547  
 80548  
 80549  
 80550  
 80551  
 80552  
 80553  
 80554  
 80555  
 80556  
 80557  
 80558  
 80559  
 80560  
 80561  
 80562  
 80563  
 80564  
 80565  
 80566  
 80567  
 80568  
 80569  
 80570  
 80571  
 80572  
 80573  
 80574  
 80575  
 80576  
 80577  
 80578  
 80579  
 80580  
 80581  
 80582  
 80583  
 80584  
 80585  
 80586  
 80587  
 80588  
 80589  
 80590  
 80591  
 80592  
 80593  
 80594  
 80595  
 80596  
 80597  
 80598  
 80599  
 80600  
 80601  
 80602  
 80603  
 80604  
 80605  
 80606  
 80607  
 80608  
 80609  
 80610  
 80611  
 80612  
 80613  
 80614  
 80615  
 80616  
 80617  
 80618  
 80619  
 80620  
 80621  
 80622  
 80623  
 80624  
 80625  
 80626  
 80627  
 80628  
 80629  
 80630  
 80631  
 80632  
 80633  
 80634  
 80635  
 80636  
 80637  
 80638  
 80639  
 80640  
 80641  
 80642  
 80643  
 80644  
 80645  
 80646  
 80647  
 80648  
 80649  
 80650  
 80651  
 80652  
 80653  
 80654  
 80655  
 80656  
 80657  
 80658  
 80659  
 80660  
 80661  
 80662  
 80663  
 80664  
 80665  
 80666  
 80667  
 80668  
 80669  
 80670  
 80671  
 80672  
 80673  
 80674  
 80675  
 80676  
 80677  
 80678  
 80679  
 80680  
 80681  
 80682  
 80683  
 80684  
 80685  
 80686  
 80687  
 80688  
 80689  
 80690  
 80691  
 80692  
 80693  
 80694  
 80695  
 80696  
 80697  
 80698  
 80699  
 80700  
 80701  
 80702  
 80703  
 80704  
 80705  
 80706  
 80707  
 80708  
 80709  
 80710  
 80711  
 80712  
 80713  
 80714  
 80715  
 80716  
 80717  
 80718  
 80719  
 80720  
 80721  
 80722  
 80723  
 80724  
 80725  
 80726  
 80727  
 80728  
 80729  
 80730  
 80731  
 80732  
 80733  
 80734  
 80735  
 80736  
 80737  
 80738  
 80739  
 80740  
 80741  
 80742  
 80743  
 80744  
 80745  
 80746  
 80747  
 80748  
 80749  
 80750  
 80751  
 80752  
 80753  
 80754  
 80755  
 80756  
 80757  
 80758  
 80759  
 80760  
 80761  
 80762  
 80763<br

- Index**
- Sir Hugh, arms, brass, and crest of, 100, 157; Sir Ralph, 174, 328; William lord, 140, 204
  - Hatfield, Thomas, bp. of Durham, 163
  - Hatfield Broadoak (Essex), effigy at, 104, 106
  - Hearne, T., 242
  - Helmsley, *see* Ross
  - Hengrave Hall (Suffolk), 331
  - Henry III, King, 36, 99, 170, 291, 292
  - Henry IV, King, 92, 168, 172, 200, 270, 290, 291, 297, 298, 299, 300
  - Henry V, King, 302, 309
  - Henry VI, King, 47, 264, 272, 309, 334
  - Henry VII, King, 55, 154, 169, 181, 210, 213, 266, 288, 294, 306
  - Henry VIII, King, 72, 211, 245–248, 291, 308, 331–335
  - Henry duke of Lancaster and earl of Derby, 91, 128, 167, 200, 297, 298, 299, 300, 309
  - Henry earl of Lancaster, 117
  - Heraldic beasts as finials and vane holders, 238–239, 241–248
  - Heraldic colours, 37, 38; furs, 39
  - Heraldry, definition of, 35
  - Heralds' College, 233, 235, 334, 336, 341
  - Hereford, arms of, earldom of, 214, 327
  - Hereford, duke of, 92; earl of, *see* Stafford, Humphrey; Henry duke of, *see* Henry; Humphrey earl of, *see* Bohun; John earl of, *see* Bohun
  - Herne (Kent), brass at, 93
  - Heslerton, Alice, 118; Thomas of, 118
  - Heslerton arms, 118
  - Hever (Kent), brass at, 267
  - Hexham, regality of, seal of, 105
  - Heytesbury, banner of, 216
  - Holand, Joan, 206; Thomas, duke of Exeter, 282; Thomas, earl of Kent, 168, 206, 214, 274; Thomas de, 129
  - Holand, lordship of, 213
  - Holand and Wake, Thomas lord, 211
  - Holbeach (Lincs), effigy at, 257
  - Holbein, the painter, 295, 306, 307
  - Hollar (Wenceslaus), 242
  - Holyngbroke, William, arms of, 87
  - Hope rebus, 192
  - Howard, Thomas, duke of Norfolk, 295, 329
  - Humphrey duke of Gloucester and earl of Buckingham, 96, 164, 281
  - Hungerford and Botreaux, Margaret lady of, 217, 222, 239
  - Hungerford, Robert lord, 60, 303; Sir Robert, 217; Walter lord, 144, 216, 221, 222, 229, 230
  - Hungerford sickle, 182, 216
  - Hussey arms, 116, 144; banner of, 216
  - Huth, Mr. Edward, 307
  - ICH DIENE, the motto, 166
  - Illustrations, Chronological series of, 354
  - Impalement of arms, 252
  - Indenting, 45
  - Ireland, 249; harp of, 226, 347

- Isabel, sister of Richard duke of York, 188  
 Isabel, Queen, 115, 324  
 Islip, John, abbot of Westminster, rebus of, 189, 191  
  
 JAMES I, King, 283  
 Jane the fool, 248  
 Jasper duke of Bedford, 164  
 Jerusalem, Kingdom of, arms of, 51  
 Joan, countess of Arundel, 279, 280, 304  
 Joan, dau. of King Edward I, 114  
 Joan princess of Wales, 174, 326  
 Joan, Queen, 299, 303; effigy of, 270, 271  
 John duke of Bedford and regent of France, 215, 229  
 John of Eltham, the lord, 99, 323  
 John of Gaunt duke of Lancaster, 101, 111, 155, 166, 167, 174, 199, 272, 324, 328  
 John, saint, eagle of, 353  
 John, Saint, John lord, 275  
  
 KATHARINE, saint, hospital of, 282, 283  
 Kendal, John earl of, *see* Beaufort  
 Kensington, South, 119  
 Kent, earl of, *see* Edmund; Thomas earl of, *see* Holland  
 Keys, Roger and Thomas, arms of, 47, 48  
 Kidderminster (Worcs), brass at, 88  
 King's Langley (Herts), 150  
 King's Lynn waits' collars, 313, 314  
  
 Kingston-on-Hull, mayor's and Index mayoress's chains, 315  
 Kirby Hall, (Northants), 338  
 Kirkham priory (Yorks), heraldry on gatehouse, 38  
 Kirkton, Robert, abbot of Peterborough, 178; rebus of, 188, 191  
 Knightley family, 343  
 Knots as badgers, 184  
  
 LABEL, the, 99  
 Laci, Henry de, arms of, 44; Henry de, earl of Lincoln, 124, 194  
 Lacy arms, 119  
 Ladies, arms of, 109  
 Lancaster, Aveline countess of, 120; Henry of, lord of Monmouth, 125, 126, 127, 194; Thomas earl of, *see* Thomas Lancaster, duke of, *see* John of Gaunt  
 Lancaster, earl of, *see* Edmund Lancaster, House of, 296  
 Langeton, canon William, 185  
 Langley, *see* Edmund of Langley, Thomas, bp. of Durham, 163  
 Latimer, William lord, 141, 328  
 Lavenham church (Suffolk), 175  
 Lavenham, William of, 273  
 Law, Ernest, 244  
 Legg, L. G. Wickham, 155  
 Leicester, Thomas earl of, *see* Thomas  
 Lennox, Margaret countess of, tomb of, 341, 343, 344  
 Leon, arms of, 86, 111; lion of, 114  
 Leybourne arms, 117, 120, 125, 322

- Index** Leybourne, Juliana, 117; Roger, 124, 211; Thomas, 117  
Lincoln, Henry earl of, *see* Laci;  
Henry de Laci earl of, 44;  
John bp. of, *see* Alderby  
Lincoln minster, heraldry in, 54  
Lionel duke of Clarence, 101, 272  
Lisle effigy at Thruxtion, 308  
Little Device, the, 154  
Littlebury, Sir Humphrey,  
effigy of, 257  
London, 299; arms of, 337;  
banner of the lord mayor of, 219, 226, 228; collar of SS of  
lord mayor, 308, 315; sheriff's  
chains, 315; wails' collars, 313  
London, Burlington House, 233;  
Mansion House, 219, 226;  
National Portrait Gallery, 211; Nelson Column in, 290;  
St. Paul's cathedral church, 108, 228, 323; Templars'  
church in, 105; Trinity  
House, arms, 349, 350  
Longespee, Emmeline, 217; Stephen, 194, 217  
Longespee lions, 200; long-  
swords, 182, 217  
Long Melford (Suffolk), 46  
Lord, Our, arms of, 49  
Lovain arms, 97  
Lovel badge, 184  
Lovel, Francis viscount, 147;  
John lord, 304; Katharine, 321  
Lovel and Holland, William  
lord, 200  
Lowick church (Northants), 187, 188  
Lozenges of arms, use of, 110  
Lozengy, 44  
Lucy arms, 218; pike, 182  
Lullingstone (Kent), 191, 192  
Lupton, Robert, provost of  
Eton, rebus of, 191  
Lyhart, Walter, bp. of Norwich,  
191  
Lyte, John, arms of, 334  
**MACCLESFIELD**, Thomas, sene-  
schal of, 183  
Magnavilla, Geoffrey de, 105  
Man, Isle of, 183  
Manners effigy at Windsor, 306  
Mansion House, *see* London  
Mantlings, 139–147  
Mapperton manor-house (Dor-  
set), 238, 243  
March, earls of, 168; Edmund  
earl of, *see* Mortimer; Richard  
earl of, *see* Richard; Roger  
earl of, *see* Mortimer  
March, white lion of, 206, 208,  
209, 304, 326  
Margaret, saint, 313  
Markenfield, Sir Thomas, 309,  
310  
Marmion, William lord, *see*  
FitzHugh  
Marni, Sir Robert de, 129, 130,  
198  
Martel family, 189  
Marten church (Wilts), tile  
from, 334  
Mary I, Queen, 313, 336  
Mary, Queen, banner of, 228  
Masons' Company, 134  
Maud of Lancaster, 117, 119  
Mauley arms, 128  
Mauley, Peter de, IV, seal of,  
82; Peter de, VI, 128, 198  
Mayors' collars or chains, 313  
Michael, St., and St. George,  
Order of, 108, 228

## Index

- Mildenhall (Suffolk), brass formerly at, 301  
 Monmouth, Henry lord of, *see* Lancaster  
 Montagu griffin, 205  
 Montagu, John lord, *see* Nevill; Simon lord of, 69, 86; Sybil, 117; William, earl of Salisbury, 117, 125, 127, 152, 195  
 More, Sir Thomas, 306, 307, 312  
 Mortimer arms, 174, 302, 326  
 Mortimer, Edmund, earl of March and Ulster, 174, 197, 201, 274, 302, 325; Philippa, 274; Roger, earl of March and Ulster, 199  
 Morton, John, abp. of Canterbury, 164; Thomas, Canon of York, 328  
 Moulton, Thomas de, 124  
 Moun, John de, 195  
 Mounci, Walter de, 128  
 Mugginton (Derbys), brass at, 304  
 Multon, Elizabeth de, 117  
 NANFANT, Sir Richard, 233  
 Nelson Column in London, 290  
 Nevill, Alexander, abp. of York, 162; Cecily, 208, 212; John lord, 277; John, lord Montague, 203; John, lord of Raby, 199; Margery, wife of John lord, 277; Ralph, earl of Westmorland, 278; Richard, earl of Salisbury and Warwick, 93, 137, 138, 160, 200, 205, 229, 231; Robert, bp. of Durham, 163, 164; Sir William, 199  
 Nevill, effigies at Brancepeth, 304; family, 103  
 Newburgh, arms of, 97  
 Newcastle sheriff's chain, 315  
 New Hall (Essex), 210, 291, 332, 333  
 Nicolas, Sir N. H., 273  
 Norfolk, Thomas duke of, *see* Howard  
 Normandy, duchy of, 154, 155  
 Northampton, earl of, *see* Stafford, Humphrey  
 Northumberland, duke of, 311, 312; earl of, 311; Henry earl of, *see* Percy  
 Northwood arms, 120, 322  
 Norwich arms, 72; mayor's chain, 315; sheriff's chain, 315; waits' collars, 313, 314  
 Norwich cathedral church, 192, 263, 306  
 Norwich Guildhall, doorway in, 71, 72  
 Norwich, Henry bishop of, *see* Despenser; James bp. of, *see* Goldwell; Walter bp. of, *see* Lyhart; William bp. of, 264  
 OCKWELLS (Berks), heraldic glass at, 211  
 Oldhalle, Sir William, 182  
 Ordinaries, the, formation of, 40, 41  
 Orle, the, 42  
 Ormond, Thomas earl of, *see* Bullen  
 Ostrevant, Comté of, 166  
 Ostrich-feathers badge, 166  
 Oxenbridge, John, rebus of, 192  
 Oxford, rebus on name, 189  
 Oxford, All Souls' college, 61; Magdalen college, 112; Queen's college, seal of, 80  
 Oxford, John earl of, *see* Vere; Richard earl of, and marquess

**Index** of Dublin, 272; Robert earl of, *see* Vere

**PAKINGTON**, William, archdn. of Canterbury, 326

Pale, the, 40

Paly, 43; number of pales, 49

Park-palings, collar of, 309, 310

Party, 40; Party-bendwise, 40;

Party-fessewise, 40; Party-saltirewise, 41

Passion, instruments of the, 49

Patrick, saint, 249; cross or saltire of, 225

Paul, saint, sword of, 226

Pavely, Sir Walter, 141

Paynel, William, 113

Peche, Sir John, 125; rebus of, 191, 192

Pecksall, Sir Ralph, 341, 343, 345

Pelham, Sir John, badge of, 200

Pembridge, effigy of a, 76

Pembroke, earl of, 323; *see also* Valence

Pembroke, John earl of, *see* Hastings

Pennons, 235-237

Perche, earl of, *see* Stafford, Humphrey

Percy arms, 50; badge, 312; crescent badge, 184, 218, 236; lion, etc., 218

Percy, Henry, 77, 239; Henry, earl of Northumberland and lord of Cockermouth, 218, 238, 239; the lady Eleanor, 106, 107, 108

Peter, bishop of Exeter, 321

Peter, saint, arms of, 323, 328, 329

Peterborough (Northants),

deanery gateway at, 178, 181, 188, 191

Phelip eagle, 48, 182

Phelip, William, lord Bardolf, 60, 182, 297

Philip, King of France, 322

Philippa, Queen, 166, 167, 323

Pile, the, 42; Pily, 43

Pol, Seynt, Mary de, 115, 116, 251

Pole, de la, arms, 335; badges, 182

Pole, de la, John, duke of Suffolk, 283; Michael, earl of Suffolk, 175, 176, 275; William, earl of Suffolk, 141, 202

Ponthieu, arms of, 71

Poynynghs, arms of, 120, 322

**QUARTER**, the, 41, 42

Quartering, 86

Quarterly, 41

RABY, John lord of, *see* Nevill

Ramryge, abbot Thomas, 73

Rebus, the, 189-192

Redvers arms, 120

Regent's Park, 282, 283

Richard I, King, 124

Richard II, King, 89, 168, 172, 173, 174, 272, 309, 326

Richard III, King, 168, 304, 335

Richard duke of Gloucester, seal of, 59

Richard duke of York and earl of March, 167, 188, 206, 208, 212, 218, 239

Richard earl of Cornwall, arms of, 66

Richmond, George, lord of, *see* George; Margaret countess of, *see* Beaufort

- Richmond, label of, 101  
 Ripon (Yorks), 309, 310  
 Rivers, Richard lord, *see* Wydville  
 Robsart, Lewis, lord Bourchier, 157, 181, 222, 223, 224, 239  
 Rochester (Kent), 219  
 Roll, the Great, 47, 48, 50, 62, 86  
 Rolls of arms, 62  
 Romans, Richard, King of the, 194  
 Romney, New (Kent), brass at, 87  
 Roos, Thomas lord, of Hamlake, 200  
 Rothwell (Northants), 338  
 Roundels of arms, use of, 111  
 Royal Society, 233  
  
 SALISBURY cathedral church, 60, 87, 303, 306  
 Salisbury, earl of, *see* Nevill, Richard; William earl of, *see* Montagu  
 Salisbury, Robert, bp. of, *see* Hallam  
 Salkeld (Cumb), effigies at, 306  
 Salkeld family, effigies, 306, 312  
 Saltire, the, 40, 41  
 Savernake Forest, lord of, *see* Sturmy; tenure horn of, 116  
 Scales family, 189  
 Scales, Sir Roger, 198  
 Scarcliffe (Derbys), effigy at, 275, 276  
 Scotland, 85, 248; arms of, 34, 85, 350; lion of, 226, 346; treasure of, 85; unicorn supporter of, 206  
 Scotland, King of, 321, 323  
 Scrope crab or *scrap*, 182  
  
 Scrope, John lord, 158, 175; Index  
     Dan Richard, 329  
 Scutcheon, the, 42  
 Seals, heraldic, 52  
 Selden's *Titles of Honour*, 273  
 Settrington (Yorks), 299  
 Sheffield, St. Peter's church, effigies in, 280, 281  
 Shene Charterhouse, prior of, 302  
 Shield, divisions of the, 40, 41; the, and its treatment, 65  
 Shorne, Maister John, 242  
 Shrewsbury, George earl of, 280; John earl of, *see* Talbot  
 Simon the engraver, 347  
 Skirlaw, Walter, bp. of Durham, 163  
 Soley church (Norf), tomb in, 201  
 Somers, Will, 248  
 Somerset (county of), 59  
 Somerset eagle, 206, 209  
 Somerset, Edmund duke of, *see* Beaufort; John duke of, *see* Beaufort  
 Souche, Alan la, 194, 196  
 Southacre (Norf), brass at, 159  
 Southampton, arms of, 48, 86; steward of, 302  
 Southwark cathedral church, 164, 298  
 Souvereyne, Soverayne, or Soverain, the word, 167, 200, 298, 300  
 Sovereign, the, 85, 155  
 Spain, arms of, 323  
 Spilsby (Lincs), brass at, 255  
 SS, collar of, 296–304  
 Stafford arms, 96  
 Stafford, earl of, *see* Stafford, Humphrey  
 Stafford, Edward, bp. of Exeter,

- Index**    185; Edward, earl of Wiltshire, 187, 188; Hugh, earl of, 275; Hugh, lord Bourchier, 144, 151, 152; Humphrey, duke of Buckingham, 93, 94, 95, 96, 135; Joan, countess of Kent and lady of Wake, 188; Katharine, 175, 176, 275; Sir Henry, 234, 338  
Stafford knot, 184, 185, 188, 338  
Staindrop (Durham), 276, 278, 282  
Standard, the Royal, 220, 227  
Standards, 234–235  
Stanford Dingley (Berks), brass at, 83  
Stanley, Thomas lord, 158, 183, 229  
Stanton Harcourt (Oxon), 241, 305  
Stapleton, Sir Miles, 144  
Stapleton talbot, 339  
State's arms, 347, 348, 350  
Stoke d'Abernoun (Surrey), 235  
Stoke Poges (Bucks), brass at, 70  
Stothard's *Monumental Effigies*, 269, 276  
Stowe, William, the elder, 310  
Sturmy, Henry, 116  
Suffolk, Alice duchess of, 283, 284; duchess of, *see* Brandon; Elizabeth duchess of, 283; John duke of, *see* Pole; Michael earl of, *see* Pole; William duke of, 283; William earl of, *see* Pole  
Suns-and-roses, collar of, 304, 305  
Supporters, origin and uses of, 193–218  
Surrey, John earl of, *see* Warenne  
Swynburne family, 189  
Syon cope, 119, 120, 121  
**T**ALBOT, John, earl of Shrewsbury, 96, 97, 161, 214, 229, 281  
Talbot and Furnival, John lord, 203, 205  
Tallow-Chandlers' Company, 134  
Tankerville, John earl of, 158  
Tattershall castle (Lincs) heraldic chimney-piece in, 57  
Tew, Great (Oxon), brass at, 79  
Tewkesbury abbey church, 58, 63, 73, 74  
Thistle, collar of the, 293  
Tildesley, Christopher, 299, 300  
Tillzolf arms, 326  
Tiptoft, John lord, 229  
Thomas duke of Clarence, 302  
Thomas duke of Exeter, 200  
Thomas (Beaufort) duke of Exeter, 230  
Thomas earl of Lancaster, Leicester and Ferrers, 125, 126, 194  
Thomas of Brotherton, 100  
Thomas of Woodstock duke of Gloucester, 99, 155, 166, 167, 172, 182, 213, 323, 326, 327  
Thomas, saint, of Canterbury, 335  
Thruxton (Hants), effigy at, 308  
Tong (Salop), 306  
Toni, Robert de, 171  
Torregiano, 266  
Trau, the Soudan de la, 144  
Tresham, Sir Thomas, 338  
Tresham trefoils, 338

Index

- Tressure, the, 85  
Trevor family arms, 351  
Trinity, the Holy, 261, 306  
Trinity House, London, arms,  
349, 350  
Trotton (Sussex), 261, 263, 296  
Trumpington family, 189  
Tunstall, Cuthbert, bp. of  
Durham, 163  
Twyford, Richard, 323  
Tydney, Elizabeth, arms of, 97
- UFFORD arms, 335  
Ufford, Sir Ralph, 117, 119  
Ulster arms, 174, 326; badge of,  
218; label of, 101  
Ulster, Richard earl of, 114;  
Roger earl of, *see* Mortimer;  
William earl of, *see* Burgh  
Union Jack, 219, 225, 248, 250  
Union of crowns of England  
and Scotland, 206
- VAIR, 39, 258; Vairy, 39  
Valence arms, 119, 120  
Valence, Aymer of, earl of Pem-  
broke, 115, 116, 251, 273;  
William of, 61, 67, 120  
Veer, Hugh de, 181  
Verdon, Theobald lord, 114  
Vere arms, 88, 104, 117; boar,  
182; molet, 48, 182  
Vere effigy at Hatfield Broad-  
oak, 106  
Vere, John de, earl of Oxford,  
117, 118, 175; Robert de,  
earl of Oxford, 124  
Vernon effigy at Tong, 306  
Victoria, Queen, memorial to,  
33  
Victoria and Albert Museum,  
53, 119, 121, 349, 351  
Victory, figure of, 34
- Vipont, Isabel, 171  
Voided scutcheon, the, 42
- WAITS' collars, 313  
Wake knot, 184; lordship of,  
213  
Waldby, Robert, abp. of York,  
105  
Walden, de, Library, 235  
Walworth, Sir William, 226  
Waly sel, Thomas, brass of, 90  
Warde, Robert de la, 128  
Warenne, John de, earl of  
Surrey, 113  
Warenne and Surrey, earl of,  
arms, 49  
Warenne estates, 115  
Warre, John la, 198  
Warwick, 61, 274, 276  
Warwick bear, 205  
Warwick, earl of, *see* Beau-  
champ; Henry earl of, *see*  
Beauchamp; Richard earl of,  
*see* Beauchamp; Thomas earl  
of, *see* Beauchamp  
Waterford, John earl of, *see*  
Talbot  
Waterton, Robert, 298  
Wavy, 43  
Wax-Chandlers' Company, 134  
Welles, Helen, of York, 328  
Wells chapter-house, 302  
Wells (Somerset), 74, 190, 191,  
192; oriel in deanery, 190, 192  
Wentworth arms and family,  
342  
Westminster, 270, 294  
Westminster abbey, arms of,  
86; abbey chapter-house, tiles  
in, 36; vestry of, 322  
Westminster abbey church, her-  
aldry in, 37, 43, 44, 54, 55,  
61, 66, 67, 71, 80, 85, 86, 91,

- Index**
- 92, 97, 99, 110, 120, 169, 170,  
172, 173, 180, 181, 184, 186,  
189, 222, 223, 259, 266, 332,  
341, 344, 345  
Westminster, palace of, 221, 285  
Westmorland, Joan, countess  
of, *see* Beaufort; Ralph earl  
of, *see* Nevill  
Whatton (Notts), effigy at, 73  
Whatton, Sir Richard, 73  
Whitchurch (Oxon), brass at, 90  
Whitchurch (Salop), 281  
White hart badge, 168  
Wilfrid, saint, 311  
Willoughby d'Eresby, William  
lord, 143  
Wilton House (Wilts) diptych  
at, 309  
Wiltshire, Edward earl of, *see*  
Stafford; Thomas earl of, *see*  
Bullen  
Winchester, Henry bp. of, *see*  
Beaufort; John marquess of,  
285  
Windsor castle, chapel of St.  
George in, 62, 112, 113, 151,  
192, 224, 241, 242, 243, 306,  
331: King's hall in, 238, 239;  
picture in, 295  
Windsor, Sir William, 201  
Wingfield church (Suffolk), 175,  
176, 283  
Woodstock, Thomas of, *see*  
Thomas  
Wotton-under-Edge (Glos),  
brass at, 309, 310  
Wreath or torse, 156–158  
Wren, Sir Christopher, 242  
Wulcy, Thomas, cardinal, 334,  
335  
Wydvile, Richard, lord Rivers,  
144, 147, 158, 229  
Wymington (Beds), brass at,  
82  
Wyvill, Robert, bp. of Salis-  
bury, arms of, 87  
**YALE** or eale, the, 206, 209  
Yarmouth (Norf), mayor's  
chain, 315  
York, 328, 329; chains of lord  
mayor and lady mayoress,  
315; waits' collars, 313  
York, Alexander abp. of, *see*  
Nevill; Henry abp. of, *see*  
Bowet; Robert abp. of, *see*  
Waldbey  
York, duke of, *see* Edmund of  
Langley; Richard duke of,  
*see* Richard  
York falcon, 206, 208, 218;  
fetterlock, 188; house of, 168,  
169; roses, 200  
York minster, heraldry in, 43,  
54, 259  
Yorkist collar of suns and roses,  
304–305, 312  
**ZOUCH** badge, 184  
Zouch, William lord, 203

**THE ARTISTIC CRAFTS SERIES  
OF TECHNICAL HANDBOOKS**



THE ARTISTIC CRAFTS SERIES

---

## Embroidery and Tapestry Weaving

Second Edition

By Mrs. A. H. CHRISTIE

178 diagrams and illustrations by the author. 16 pages of collotype reproductions. 320 pp.

\$2.00 net; postpaid, \$2.15

**EXTRACT FROM "THE PALL MALL GAZETTE"**

"Mrs. Christie has performed her task to admiration . . . and her lucid explanations of various kinds of stitches . . . should be of value to all workers at embroidery or tapestry weaving and to novices anxious to learn."

---

## Writing and Illuminating, and Lettering

Third Edition

By EDWARD JOHNSTON

227 illustrations and diagrams by the author and Noel Rooke. 8 pages of examples in red and black. 24 pages of collotype reproductions. 512 pp.

\$2.00 net; postpaid, \$2.14

**EXTRACT FROM "THE ATHENÆUM"**

" . . . This book belongs to that extremely rare class in which every line bears the impress of complete mastery of the subject. We congratulate Mr. Johnston on having produced a work at once original and complete."

---

## THE MACMILLAN COMPANY

Publishers

64-66 Fifth Avenue

New York

---

## THE ARTISTIC CRAFTS SERIES

---

### Hand-Loom Weaving

By LUTHER HOOPER

125 drawings by the author and Noel Rooke. Coloured  
and collotype reproductions. 368 pp.

\$2.25 net; postpaid, \$2.38

#### EXTRACT FROM "THE MORNING POST"

" . . . Every phase and process in weaving is described with so clear  
and careful an exactitude that, helped as the text is by the author's  
sketches and diagrams, the reader should have no difficulty in conquering  
with its aid the rudiments of the craft."

---

#### PORFOLIOS (IN THE SERIES) ALREADY ISSUED

**School Copies and Examples.** Selected by W. R. Lethaby  
and A. H. Christie. 12 drawing copies (1 in colours),  
with descriptive letterpress. **\$1.25 net**

The animals and Italian woodcuts in this series make available for  
school purposes fine works of art in facsimile, and also bring together  
examples carefully chosen as being educational and suggestive.

---

### Manuscript and Inscription Letters

For Schools and Classes and the Use of Craftsmen. By Edward  
Johnston. With 5 plates by A. E. R. Gill, 16 plates in all. Full  
Notes and Descriptions by the Author. **\$1.25 net**

---

### THE MACMILLAN COMPANY

Publishers      64-66 Fifth Avenue      New York



Digitized by Google